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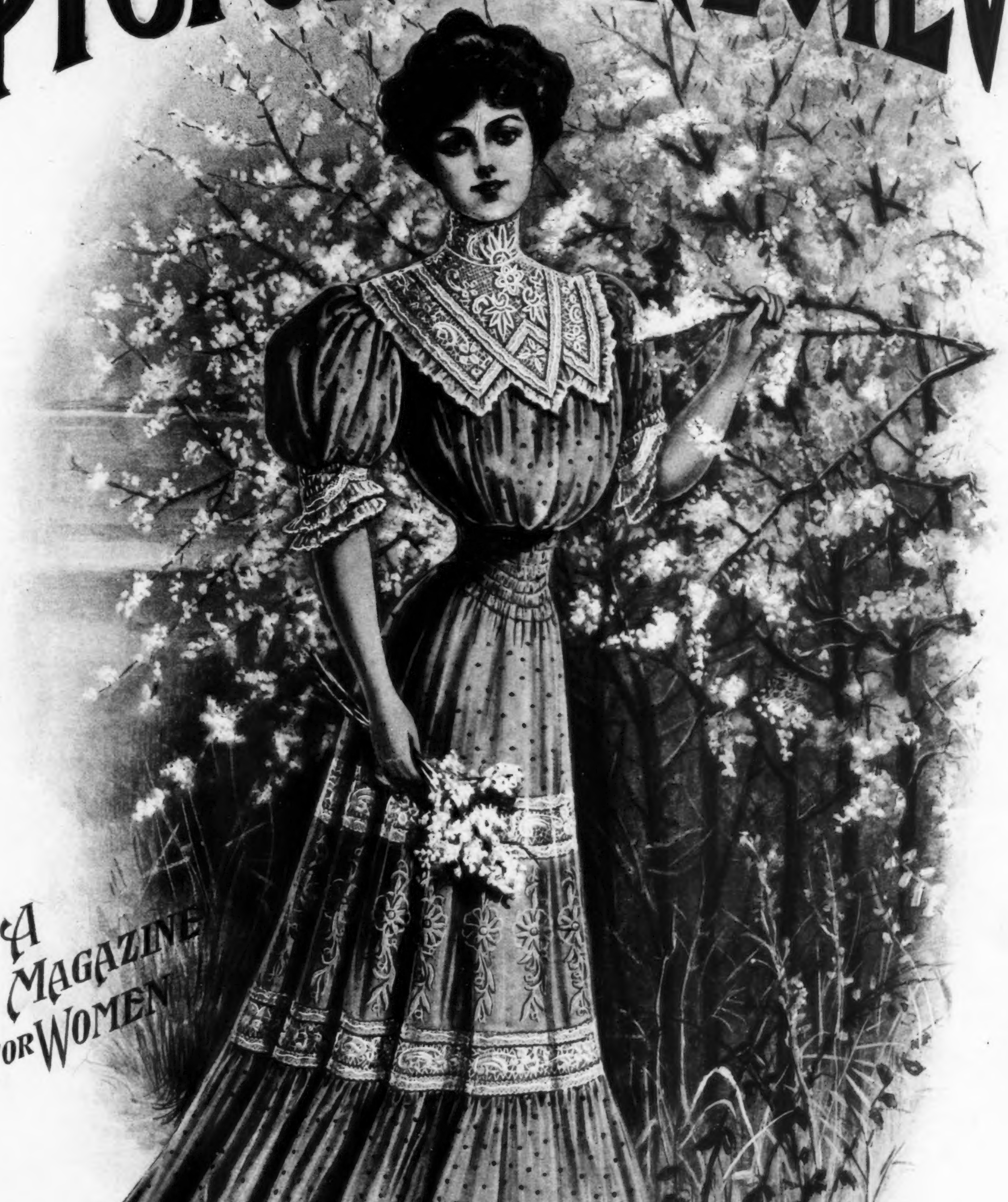
June 1906.

PICTORIAL REVIEW



A Magazine For Women

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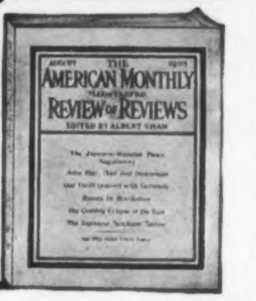

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Harper's Bazar	1.00	
Or any magazine of Class A		
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Or any magazine of Class A		
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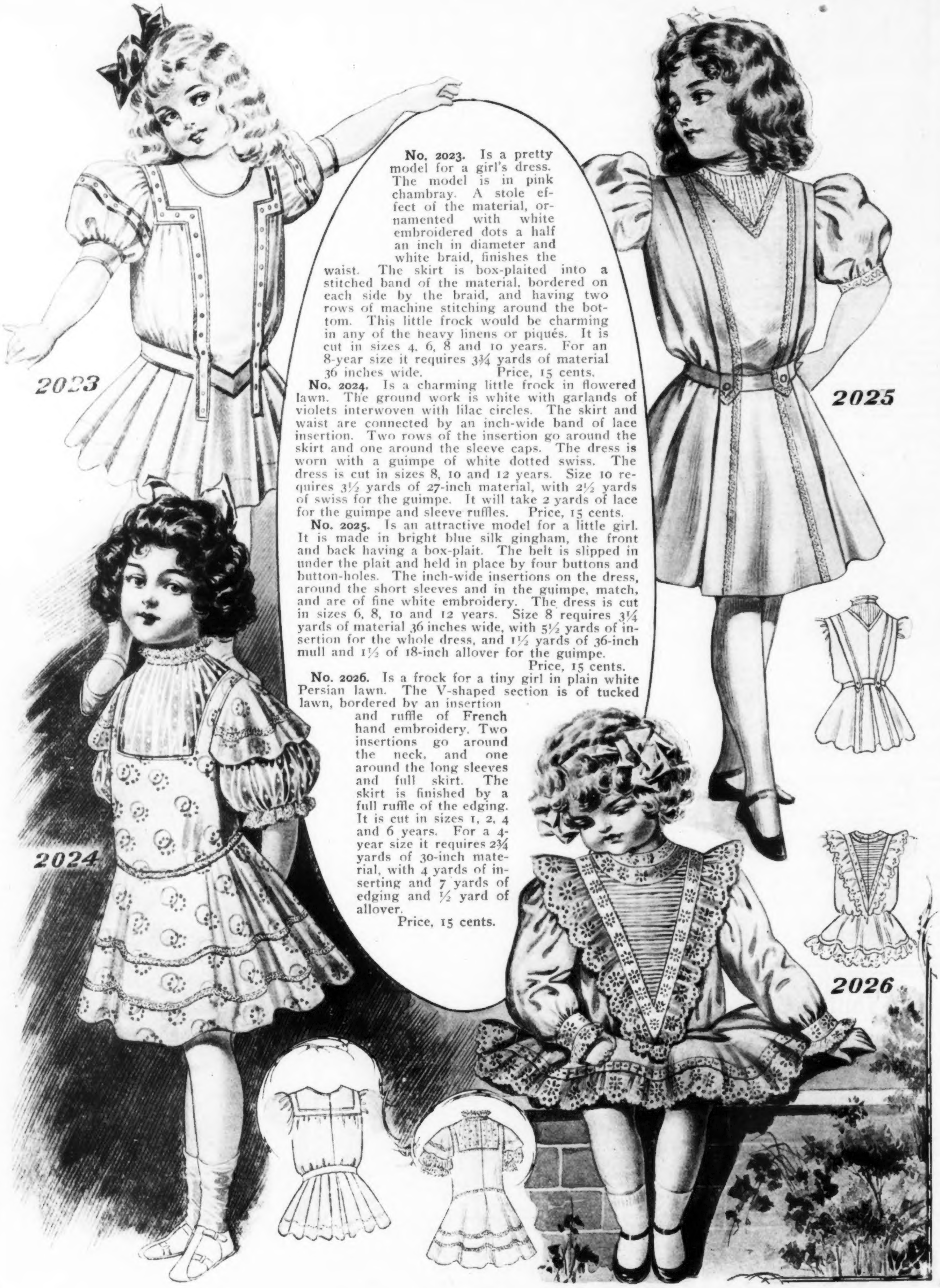

No. 2023. Is a pretty model for a girl's dress. The model is in pink chambray. A stole effect of the material, ornamented with white embroidered dots a half an inch in diameter and white braid, finishes the waist. The skirt is box-plaited into a stitched band of the material, bordered on each side by the braid, and having two rows of machine stitching around the bottom. This little frock would be charming in any of the heavy linens or piqués. It is cut in sizes 4, 6, 8 and 10 years. For an 8-year size it requires 3¾ yards of material 36 inches wide. Price, 15 cents.

No. 2024. Is a charming little frock in flowered lawn. The ground work is white with garlands of violets interwoven with lilac circles. The skirt and waist are connected by an inch-wide band of lace insertion. Two rows of the insertion go around the skirt and one around the sleeve caps. The dress is worn with a guimpe of white dotted swiss. The dress is cut in sizes 8, 10 and 12 years. Size 10 requires 3½ yards of 27-inch material, with 2½ yards of swiss for the guimpe. It will take 2 yards of lace for the guimpe and sleeve ruffles. Price, 15 cents.

No. 2025. Is an attractive model for a little girl. It is made in bright blue silk gingham, the front and back having a box-plait. The belt is slipped in under the plait and held in place by four buttons and button-holes. The inch-wide insertions on the dress, around the short sleeves and in the guimpe, match, and are of fine white embroidery. The dress is cut in sizes 6, 8, 10 and 12 years. Size 8 requires 3¼ yards of material 36 inches wide, with 5½ yards of insertion for the whole dress, and 1½ yards of 36-inch mull and 1½ of 18-inch allover for the guimpe. Price, 15 cents.

No. 2026. Is a frock for a tiny girl in plain white Persian lawn. The V-shaped section is of tucked lawn, bordered by an insertion and ruffle of French hand embroidery. Two insertions go around the neck, and one around the long sleeves and full skirt. The skirt is finished by a full ruffle of the edging. It is cut in sizes 1, 2, 4 and 6 years. For a 4-year size it requires 2¾ yards of 30-inch material, with 4 yards of inserting and 7 yards of edging and ½ yard of allover. Price, 15 cents.

FANCY FROCKS FOR LITTLE FOLKS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns, see page 9

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A Talk with Our Subscribers

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June roses, bees and butterflies, gay Summer fashions and the flutter of fans, parasols and laces, all proclaim the fact that the most delightful month of the year is near at hand. We say to each other, "It does not seem a whole year since last June," but it is incontrovertible that twelve months have rolled by since glorious Summer burst upon us then in all its beauty of flower and fruit and sunshine.

How much has happened! It has been a great year of growth and development for the PICTORIAL REVIEW in every direction, believe me. In looking backward, one can measure the steps of the progress and appreciate the difference. Not only has our subscription list increased amazingly, but the prestige of the PICTORIAL REVIEW patterns is now such that competition is absurd, because they have established a reputation for style, novelty and *chic* which no others can touch. We are not braggarts, but we know our full value, and we are not ashamed to congratulate ourselves upon being able to give to women who sew just exactly what they want, and moreover to give them the fashions before anyone else has an inkling of what is going to be worn.

Then, too, speaking of development, we have moved into enlarged and beautified quarters, necessitated by these exigencies of growth, and although in the same building as hitherto, we are far more commodiously situated than before. It would repay you to give us a call. Come and see us—you are always welcome. Our show-rooms, where the latest Paris models are on exhibition, are large and beautiful, and all visitors, whether readers or subscribers, are courteously received. We have made a great outlay in these improvements, and we want you to share our privileges.

OUR FANCY-WORK DESIGNS

This month inaugurates the use of the exquisite lace-work patterns furnished in exclusive designs for PICTORIAL REVIEW. As explained on the page, these patterns are procurable by mail and will amply repay one for the trouble taken.

The original embroidery designs also, which have been such a famous feature of this periodical for several months past, and which have brought in thousands of orders for the perforated patterns, will be continued, and invariably novel and up-to-date designs will be submitted. Bear in mind that these perforated patterns are not obtainable at any of our branch offices, only at 853 Broadway.

THE RESULT OF A COMPETITION

In the next number will be published the illustrations for the competition announced last August on "Summer Piazzas." This is still open for entries, and any photographs for furnishing a Summer piazza in a novel and pretty way will be eligible, if sent immediately upon the publication of this announcement. They must be attractive pictures and clear photographs.

LET US KNOW

Do we please you by our methods in PICTORIAL REVIEW? Let us know, for we desire it, above all things, and to this end do we labor. Every now and then we receive requests for articles upon special subjects, and we do not rest until they are fulfilled. For instance, a recent request for an article upon framing pictures will be answered in our July number, and every such request, it will be found, has not only been carefully noted, but steps for its fulfillment immediately instituted.

OUR JULY NUMBER

The next issue of PICTORIAL REVIEW will be of a somewhat patriotic character. The several articles now running serially, "The House that Helen Built," "Talks With an Inexperienced Housekeeper," and "The Early Education of a Boy," will deepen in interest as they flow along and be found of value in presenting the subjects of which they treat.

YOUR PERSONAL INTEREST

As a reader and subscriber of PICTORIAL REVIEW are you helping the good work along by telling others of its advantages and endeavoring to widen its usefulness? We offer decided opportunities to anyone procuring new subscribers for us, and an inquiry at this office will satisfy you that it would put money in your pocket, as well as in ours, to make the effort. Write to us and we will help you to set the ball in motion.

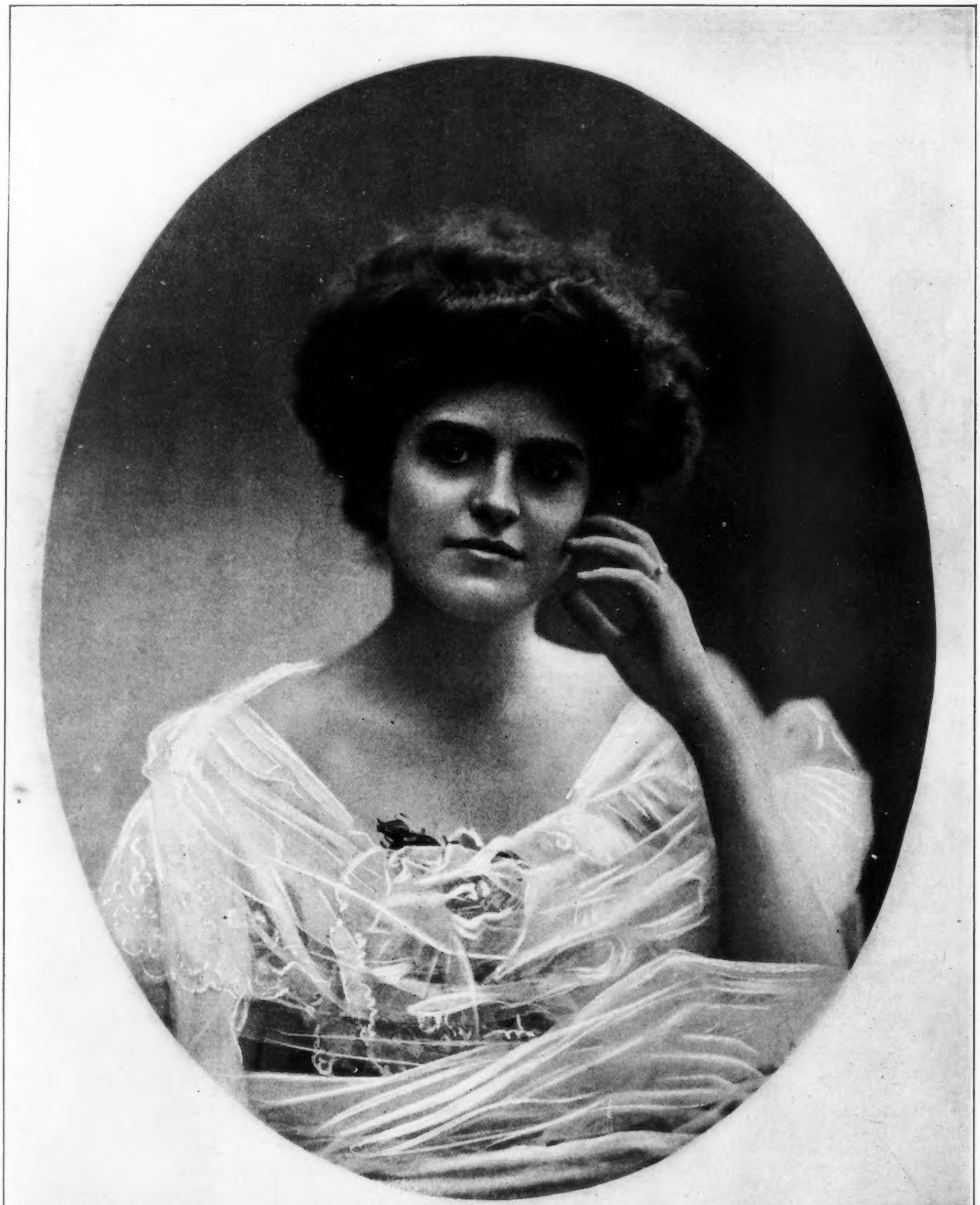
In fact, we are always glad to be in touch with you. It is helpful and inspiring. It gives us hope and ambition and strengthens our sinews.

The Editor

Society Favorites

IV. Miss Elizabeth Sherley

(Photograph by Aimé Dupont)



A LOVELY recruit to the ranks of recent débutantes is Miss Elizabeth Sherley, of Louisville, Kentucky. Miss Sherley is considered a great beauty and belle in her native city and also in Baltimore, where she spent last Winter with her aunt, Mrs. George Ewing, for whom she is named. Mrs. Ewing has a charming home in the Green Spring Valley, near Baltimore, where she has rare collections of exquisite china and pictures, and where she dispenses a delightful hospitality, dignified by her unusual wit and grace. These two attractive women are often seen together in society, and are also noteworthy for their taste and skill in dress.

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The Women Who Marry

What Qualities Render Them Eligible in Matrimony

By Marietta Carlton

WITH the statement accepted that men want wives and that women need husbands to conclude the happiness of both and conserve the best interests of human society, it becomes important to inquire what qualities in either sex attract their opposites to that ultimate end, or whether certain attributes repel instead of attracting, thus defeating the object desired.

It has become a latter-day fallacy to insist that a sharp tongue marries a girl. It is said that men like satire. They may as a condiment, but never as a steady food. Men marry for two reasons—they like the look of the girl, or they imagine that they are going to educate her. To teach is an instinct in man, and accounts for all the foolish wives one meets about. Man loves to teach; there is an ineradicable strain of pedagogue in him. Adam's chief regret was that he hadn't found the apple for Eve. It is a noble, masculine creature who can live in amity with a mate more gifted than himself.

A man has got tucked away in him a pretty ideal of what a woman should be. Sometimes he preserves this ideal, and then you get the happy marriages. A satirical tongue destroys this ideal; so that the ready spinster remains hanging on the celibate tree. In this prolific age of operations, mothers who wish to get their girls off their hands should see that their strain of satire is cut out. There are plenty of good surgeons.

It is also a fallacy to say that the domestic girl marries. No man is ever won through his stomach by the appeal of home-made cakes. And, however well a girl cooks and sews, she will never do either half so well as his mother did. A solemn clause in the feminine creed is that housekeeping is a craft, an occupation sufficient in itself for a grown woman. Also, that servants are the chief thorn in her flesh. Perish this hoary fallacy! The wise woman does her housekeeping in less than an hour each morning, and is then free to work or to play. The stupid woman never does it at all. The wise woman has no difficulty with servants; never were servants more easy to manage than now. The stupid woman has cooks on the brain, and her experiences would make the book of the season, had she the wit (or say the time?) to write it.

A man does not care for the careful girl, the admirable creature who is her mother's "right hand." This is a painful admission, but true. Truth invariably hurts, just as real love does. The woman a man loves is full of helpless ways. These make her charm. She is clever enough to affect the fool. She is a bewitching mass of apparent incapacities and contradictions. He is constantly being allowed to do things for her. And a man loves to "do"—to teach his choice. He prefers a help-mate of his own growing.

The Evening Breeze

Hush! The Summer day is dying,
And among the trees
Hear the low pathetic sighing
Of the evening breeze.
Hear it mourn with voice caressing
For the day that's done,
Till it melts in murmured blessing
O'er the vanished sun.

Hush! The memories that are thronging
Make my heart beat high
With a wild resistless longing
For the days gone by.
But the sadness ends in sweetness,
And life still looks bright,
While I muse on the completeness
Of its vanished light.

E. T. P.

Women like to believe also that they can write a good letter. No one can write good letters. The art is dead. It went with repose, with reticence, with all the charming, half-forgotten qualities that were mortally wounded by steam, that have been killed outright by electricity. Nowadays, any woman who allies a keen business sense to a trick of stringing phrases forbears to write letters; she writes short stories for the magazines.

Finally, it is a matter of firm belief that only a woman can give what is mysteriously known as the "home touch." No one knows what this means, but it sounds so domestic. Yet woman will ruin any home, especially if she is unfortunate enough to be "artistic." Since art has become the monopoly of the dentist and the fashionable photographer, there is no virtue in it. The purist in domestic furnishing usually remains a bachelor. He cannot bear the idea of the rag-tag and bobtail of the Oriental department being distributed over his oak or his Chippendale.

With regard to the things that men believe they believe about women, there is the fallacy, so soothing to the masculine mind, that a woman loves but once, and that he is the object. Any woman worth her salt begins to love as soon as she can speak, and when she dies she leaves a sentimental legacy to her doctor. The one love, one life tradition is enshrined by those women who have never had the opportunity of marriage.

Your constant lovers are only waiting to be shifted. Love is a policeman who perpetually says, "Move on!"

A man believes that no woman can properly appreciate a joke; this fallacy flourishes in consequence of the feeble quality of male humor. To believe that woman has no wit is so consoling. Let any careful wife take a review of the club jokes and find out, if she can, where the fun comes in.

He believes, too, that his wife loves housecleaning; that is another fallacy. He can never separate desire from duty. Also, that women can only shop in couples, whereas a woman only takes another woman with her when she proposes to buy something very extravagant. The hurly-burly of the half-yearly sales are an exception to this rule—sales are the feminine football.

In "The Children of the Ghetto," Mr. Zangwill tells a beautiful story of an aged Jewish couple, far from sympathy with each other, and far from happy in the first years of their married life, who finally found each other out, and fell mutually in love. What a beautiful moral is here. All marriages are not happy, though I believe there are many happier ones in the world than we suppose—for we only hear of the unhappy ones; and even those that begin happily are often overcast, and their even tenor arrested by the interference of friends, the malice of enemies, the irruption of losses, misfortunes, and unforeseen catastrophes. But where hearts are brave, where the chattering voices of the world are excluded, and where each makes the best of the best in each, the result is often more satisfactory than the best of well-wishers could have anticipated.

If only Carlyle and his wife had acted on this principle, the world would have been saved some heart-rending revelations, which have smirched the fair names of two or three, whom otherwise we should have canonized.

No. 2036. Is an extremely dressy Princess dress of fine white batiste. It is shirred in at the waist, and on the sleeves, which are ornamented with insertion and ruffles of fine lace. The skirt has a section of allover hand embroidery and four insertions of the lace. It is lengthened by a circular ruffle of edging to match the set-in section. The model is made over a low-necked lining of the finest white lawn. This is a pretty model for an afternoon garden party or any dressy occasion. If the yoke were made separate and the waist of the dress cut square and finished with a fine ruffle of the lace it would make a charming evening frock and answer two purposes.

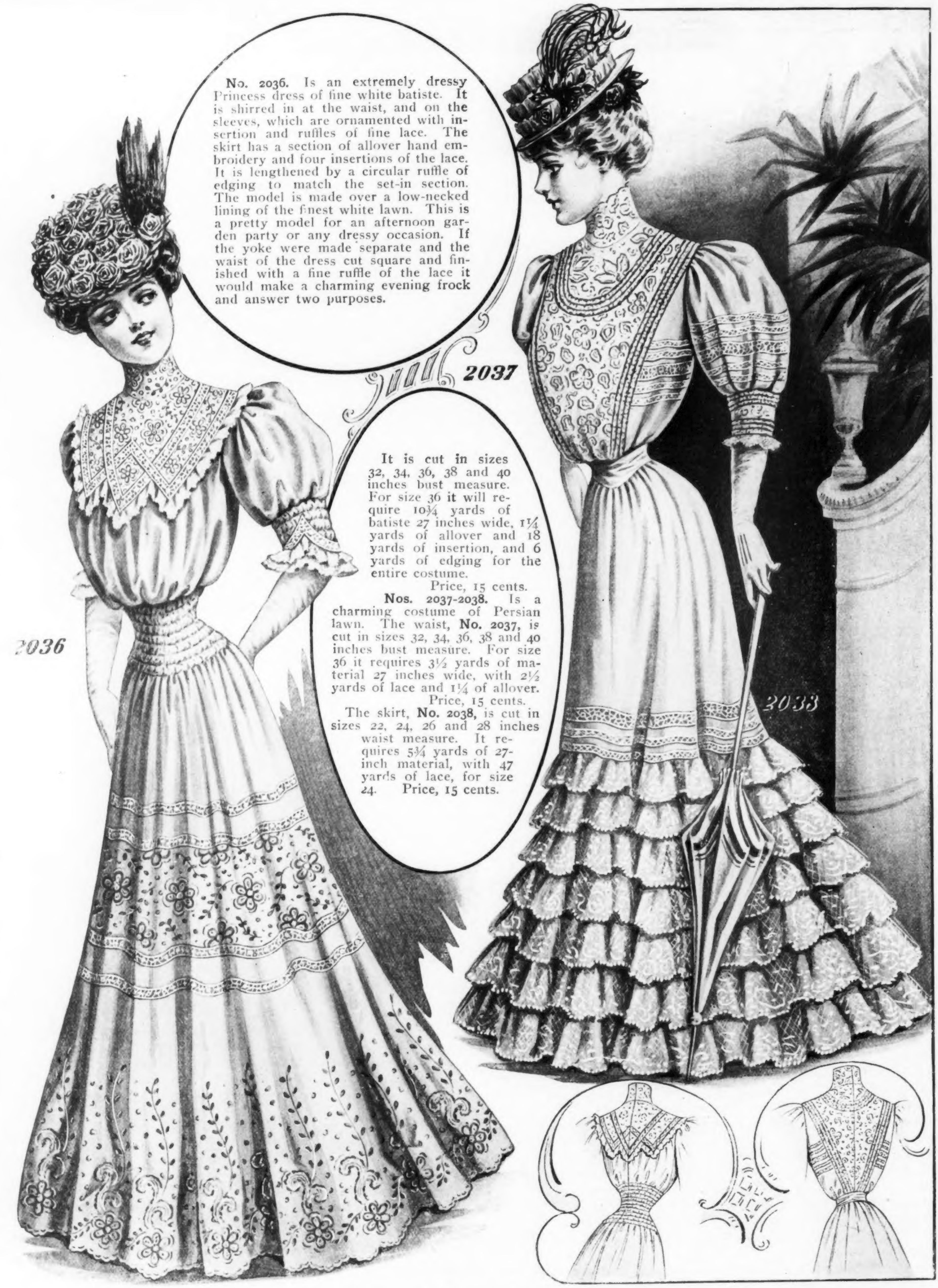
It is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. For size 36 it will require 10¾ yards of batiste 27 inches wide, 1¼ yards of allover and 18 yards of insertion, and 6 yards of edging for the entire costume.

Price, 15 cents.

Nos. 2037-2038. Is a charming costume of Persian lawn. The waist, **No. 2037,** is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. For size 36 it requires 3½ yards of material 27 inches wide, with 2½ yards of lace and 1¼ of allover.

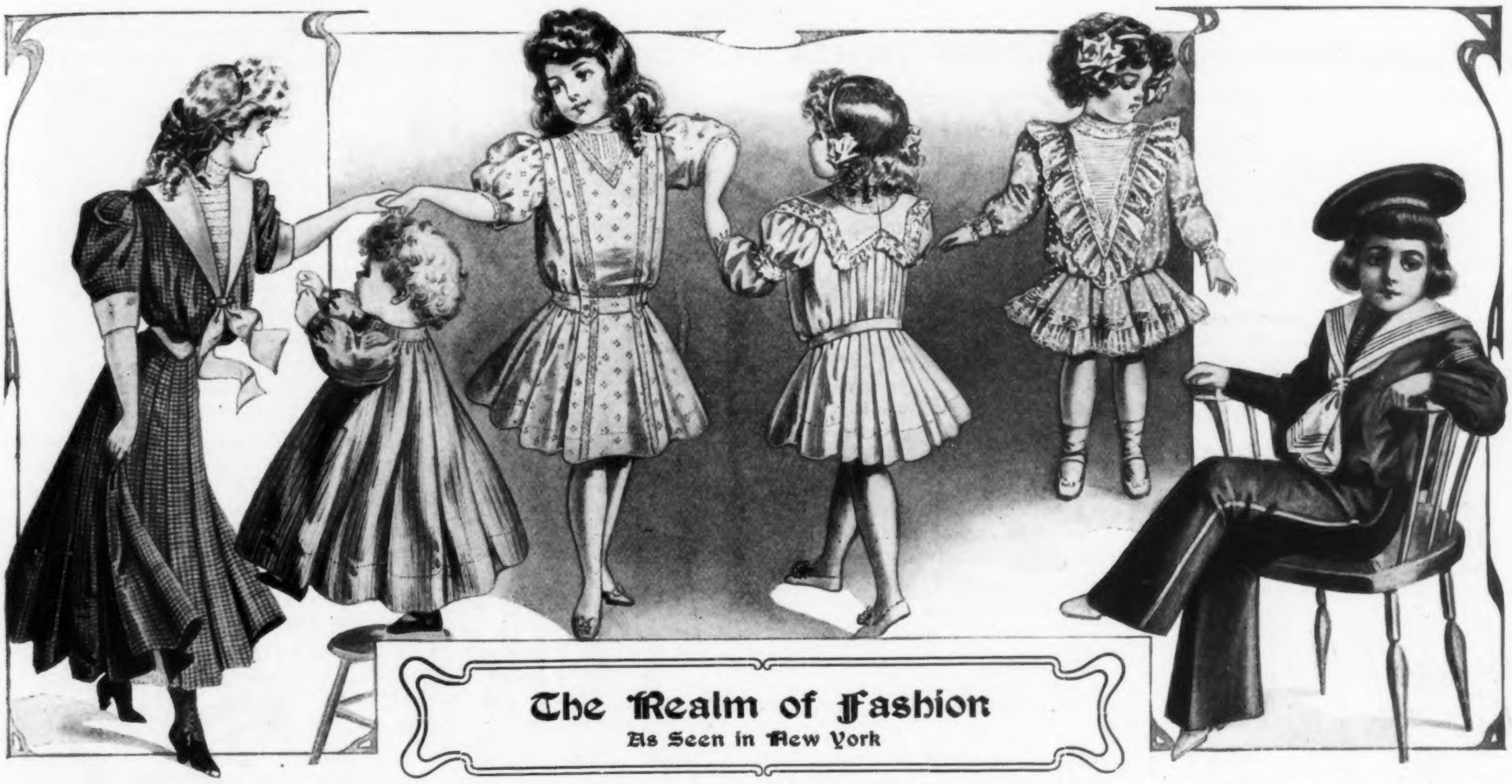
Price, 15 cents.

The skirt, **No. 2038,** is cut in sizes 22, 24, 26 and 28 inches waist measure. It requires 5¾ yards of 27-inch material, with 47 yards of lace, for size 24. Price, 15 cents.



EFFECTIVE AFTERNOON GOWNS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9.



The Realm of Fashion

As Seen in New York

FASHIONS FOR CHILDREN

CHILDREN'S fashions have never before been as pretty as they are this Summer. Though the styles are cut on somewhat the same lines as the dresses of the past Winter, the materials and trimmings are what make them so attractive. Little tots from the ages of two to six years are still wearing the ever-popular white dress, but even for them colors are being used far more than formerly.

This charming little frock for a four-year-old child is of light blue dotted Swiss with the vest of tucked white muslin, and the insertion and edging of white Valenciennes lace. Another for a girl of eight or nine years is of flowered mull, small red roses with the leaves in their natural color on a cream ground. This dainty gown is made with a double box-plait down the front and back. The V-shaped yoke, which can be removed if desired, is of tucked cream mull. The insertion that goes around the neck, down each side of the box-plait and around the elbow-sleeves is of heavy cream embroidery. A tight belt of its own material finishes the waist.

For older girls, from ten to sixteen, the sailor suit still reigns supreme. One of the new varieties of this style is charming. The dress has a box-plaited skirt and is without trimming of any sort. The full waist is made with the regulation sailor collar in the back, but coming down in the front within three inches of the waist-line, where it is finished with a bow and ends of taffetas ribbon of the same color as the collar. The elbow-sleeves have turn-back cuffs to match the collar, and the waist was finished with a belt of the same material. The model was made up in a new material, called "shadow check."

It was a dull blue in color, over a lining of light blue. The collar, cuffs and belt of light blue taffetas silk, and the vest of narrow insertions of white mull and Valenciennes lace. It was a dainty frock which would answer for any dressy occasion.

SOME NEW MATERIALS

The bewildering loveliness of all the Summer materials is almost past description. First among them is the new check material, strange as it may seem. Shadow check is well named, for the wearer of the gown turns one way, and a plain-looking silk or wool material in a delicate color is seen. She turns the other way, and lo! the material shows a decided check. This is produced by a certain weave in the material and not by a contrasting color. This material has many advantages besides being one of the prettiest fabrics of the season. First, it can be worn by the stout woman as well as her slimmer sister. Second, the wearer does not tire as quickly of the shadow check as she would of the genuine check material, and third, this novelty attracts attention without making the wearer conspicuous. In selecting this in thin veilings one must be careful that the linings bring out the checks. For example, a Du Barry rose should be lined with a much deeper shade, and a dark blue should have a light-blue lining, and so on. Silks in shadow checks are endless in variety and exquisite in color and texture. Taffetas silk in a new and soft variety is destined to be one of the leading Summer materials. A white taffetas gown, waist and skirt is always useful, and a princess gown of white taffetas with a short jacket of its own embroidered in eyelet work is one of the newest and prettiest models.

GOWNS OF ALL DESCRIPTIONS

Embroidery plays an important part among linen frocks, but it need not be of the complicated sort to be effective. Any woman clever with her needle might easily reproduce a little model for which one New York importer asks a high price. The coral-pink linen has a flaring five-gored circular skirt, untrimmed except for white dots, one-half an inch in diameter, embroidered in heavy white linen floss. These form a border on the skirt reaching nearly to the knees. The rounded bolero is sprinkled all over with the dots, and has a stitched band of the pink linen which borders the whole. The turn-down collar is of sheer white batiste edged with narrow lace. With a sheer white batiste blouse, a pink linen parasol embroidered to match the gown, and a white straw or linen hat trimmed with pink roses or ribbon, any woman can have a delightful and cool-looking Summer gown for a slight cost, providing she has the dots stamped and works them herself.

OUR PINNED PAPER PATTERNS

Any of the models illustrated in our plates or on the cover of PICTORIAL REVIEW will be cut in pinned paper patterns, if desired, in stock sizes, at the following prices: For ladies, $2.00 for a waist or coat; $1.50 for a skirt, and $3.00 for an entire costume. For children, coats, $1.50; skirts, $1.00; entire costume, $2.00. If these are cut to special measure they will cost 50 cents extra for each garment.

EMPIRE GOWNS

The Empire fashion is coming to the front more and more every day, and especially for evening gowns. The lovely French model in cream mull has the Empire waist, which is cut square, heavily embroidered by hand in a wild-rose pattern in heavy white silk floss. The skirt, of the mull, falls from this in soft accordion-plaited folds. A three-inch hem finishes the bottom of the skirt, which has a slight train. The sleeves of this frock are small puffs of the mull, and from them hang three inch-wide ruffles of the accordion plaiting. Where the waist closes in the back is a large *chou* with long ends of white gauze ribbon flowered in pink wild roses, the ends falling within two inches of the hem of the skirt. This model is also easily made by a woman who is deft with her needle. A princess slip of soft white silk is worn under this pretty gown. White is being used more and more, both for morning and afternoon frocks, while in the evening one hardly sees anything else.

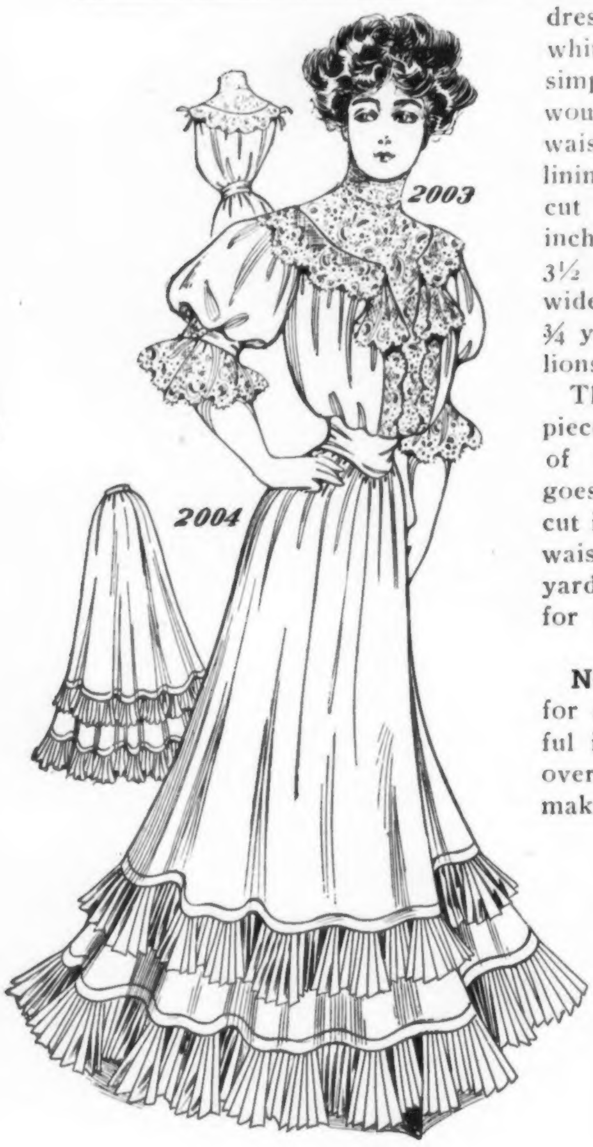
THE REIGN OF THE SILK COAT

Organdie is being worn again this Summer, and some of the prettiest models now seen are of this material. One of the newest fads is to have little jackets either of plain taffetas or Pompadour silk to wear with these gowns, and these have quite as much style as the lace coats worn with the silk costumes of a year ago. The jacket has elbow sleeves and is itself very short, falling just to the top of the wide girdle. It is trimmed only with ruching or shirred bands of the silk. While the flowered coat is the favorite, coats in cerise, mauve, or in any of the plain colored silks, are most attractive, and give character to any simple white gown.

One perfect costume in this style was made of the sheerest white Paris muslin; the simple, full skirt had a slight train. It was finished around the bottom with three over-lapping ruffles of the muslin edged with narrow Valenciennes lace. An inch-wide insertion of the same lace was put on as a heading to the first ruffle. The full waist was made with a Dutch neck with the insertion and lace put on as a finish. A high girdle with long sash ends of pale green silk flowered with small pink roses finished the frock. The little coat was of the same silk and made the simple frock dressy enough for any occasion.

Some of these coats are made in the Louis XVI period, that is, three-quarter length and tight fitting. The coats are finished at the waist line, back and front, with two painted buttons.

Summer Gowns and Suits



Nos. 2003-2004. Afternoon Gown

Nos. 2003-2004 is a pretty design for a thin silk or veiling gown to be worn during the cool evenings in Summer. The model shown is in robin's egg blue silk, combined with cream lace. The yoke and collar of the dress can be left unlined if the wearer wishes. The girdle is of soft blue silk matching the gown and embroidered with dull gold flowers. Two knife-plaited ruffles of the silk finish the full skirt. This model carried out in challis of some dark color would be found most useful during the cool afternoons at the end of Summer. In red or dark blue challis, the yoke and ruffles on the waist in heavy cream embroidery, the effect would be a very good one. The waist, No. 2003, is very full and is made over a lining. It opens over a yoke and vest of lace and the sleeves are finished at the elbow with ruffles of the same lace. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.

Price, 15 cents.

The skirt, No. 2004, is a circular gathered model. Cut in sizes 22, 24, 26 and 28 inches waist measure.

Price, 15 cents.

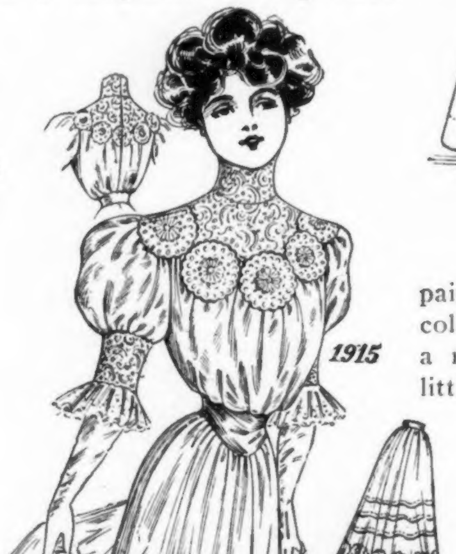
For the medium size of the entire costume it will take 8¼ yards of 36-inch material, with 5 yards of silk 22 inches wide for knife pleating.

Nos. 1915-1916 is a pretty afternoon or evening gown for summer. Made in thin white batiste with the yoke, insertions around the sleeves and medallions in fine Irish lace, it would make a lovely gown. The sash is of flowered ribbon. If the dress is for afternoon wear, a large white chip hat trimmed with a simple bow of the same ribbon would be most attractive. The waist, No. 1915, is made over a lining and closes in the back. It is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. It requires 3½ yards of material 22 inches wide, with 1 yard of allover lace, ¾ yard of insertion and 10 medallions.

Price, 15 cents.

The skirt, No. 1916, is a one-piece circular model with clusters of tucks. A row of medallions goes between each cluster. It is cut in sizes 22, 24, 26 and 28 inches waist measure. It will require 12 yards of material 22 inches wide for a medium size

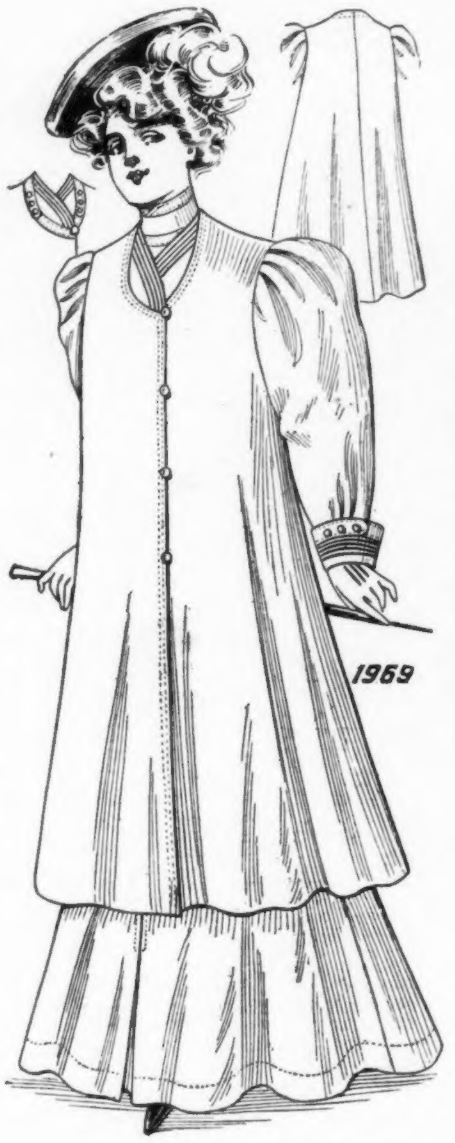
Price, 15 cents.



Nos. 1915-1916. Simple Evening Gown

No. 1969 is a charming model for a loose coat, which is so useful in Summer evenings to throw over a light dress. It would also make a delightful driving coat. The model shown is in dark-gray broadcloth, stitched with sewing silk a shade darker in color. The buttons are of carved dull silver. In tan cloth, with the stitching in brown, with brown or brass buttons, or in any of the large check materials, the effect would be extremely good. The coat is cut in sizes 32, 36, 40 and 44 inches bust measure. Size 36 will require 5½ yards of 44-inch or 4½ yards of 54-inch material, with ½ yard of 42-inch cloth for trimming.

Price, 15 cents.



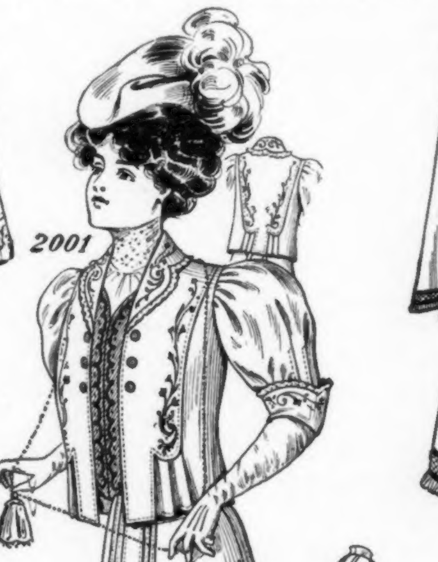
No. 1969. Ladies' Loose Coat

Nos. 2001-2002 is a charming model of a pony coat in dull pink linen embroidered in white. The buttons are the old-fashioned painted buttons of years ago. The collar and cuffs are trimmed with a narrow edging of lace and the little vest is of white embroidered in pink. This model is worn over a thin batiste blouse and the hat is a white leghorn in the popular Peter Pan shape; trimmed with ostrich plumes of shaded pink. The coat, No. 2001, has elbow-length sleeves and a rolling collar. It is cut in sizes 32, 34, 36 38 and 40 inches bust measure.

Price, 15 cents.

The skirt, No. 2002, is a new model in six gores with set-in plaited side pieces. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

The entire costume will require 8 yards of 54-inch material for medium size.



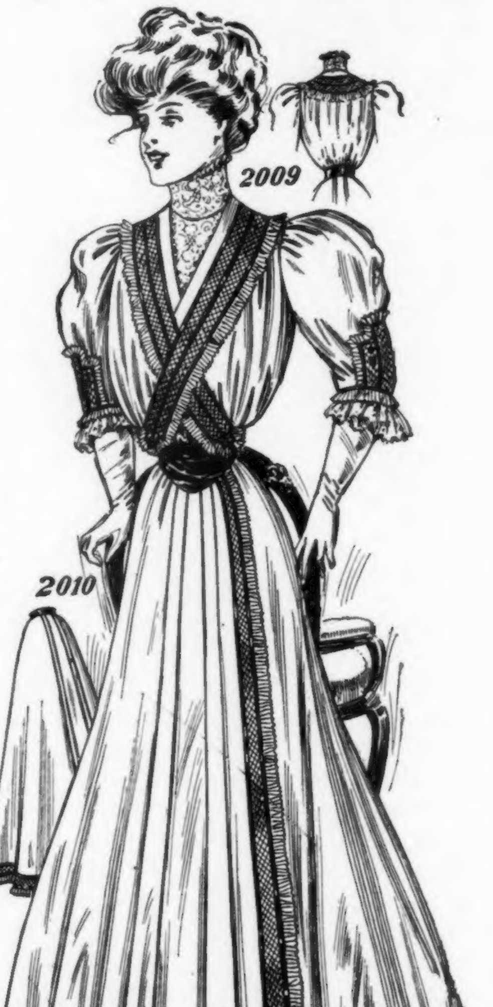
Nos. 2001-2002. Ladies' Linen Suit

Nos. 2009-2010 is a pretty model for an afternoon gown. It is developed in one of the new shadow-check silks in Alice-blue over a taffetas lining of a much lighter shade. The trimming of the waist, sleeves and skirt is dull silver braid, scattered all over the surface with blue corn-flowers. The girdle has long sash ends falling to the hem of the dress, and are of the same braid. The vest and ruffles on the sleeves are of Irish guipure, dipped until they are the deepest shade of cream. This is a charming design for a gown and can be developed in any number of materials; the trimming depending on the taste of the wearer and the use the gown is to be put to. The waist, No. 2009, is made with elbow-sleeves over a fitted lining closed in front under the two rows of braid, surplice effect. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. It will take 4½ yards of 21-inch material.

Price, 15 cents.

The skirt, No. 2010, is a six-gored model with two single box-plaits in front and a double box-plait in the back. It is cut in sizes 22, 24, 26 and 28 inches waist measure. It requires 11 yards of 21-inch material for size 24.

Price, 15 cents.



Nos. 2009-2010. Afternoon Gown

Her Sense of Justice

A Story of Renunciation

By Emilia C. Graham

I STARED out of the window with unseeing eyes. A benevolent sun was still shining on the freshness of the June garden, and the thrush in the syringa bush was still inviting me to join him in a wormy meal. How was it that outside things were unchanged, when for me the light of life had gone out so entirely? I hadn't the heart even to swear once more at my bad luck.

And I had been fool enough to believe for one whole month that the luck had changed! I had really come to believe that I—even I, should be able to finish my life in honorable prosperity and respectability on pleasant and even conventional lines. Indeed, I had sometimes felt that perhaps the glorious happiness of the last few weeks was a mere foreshadowing of a bliss which was to see my life out.

And now! Now Milly was coming down to see me in the round parlor at the parsonage, and I was awaiting her with a beating heart. In a few minutes she was sitting beside me, placidly sewing in her wicker chair, and my heart ached as I saw how she smiled at me and raised her little blonde head. When she saw my face hers grew grave at once.

"Why, Dick!" she cried. "What is it? What is it?"

I stood for a minute or two gazing at her in silent misery. She dropped her work and rose to her feet. She was a little thing, and barely reached my shoulder, and she laid her hand on my arm and raised her pretty dark eyes, full of sympathy and alarm, to my face.

"Nothing." I took her in my arms and kissed her. "I slept badly, that's all. And the mail was—well—annoying, to say the least of it."

"The mail?" in some surprise. "I shouldn't have thought the mail would have troubled you much. Now, if it had been us"—she sighed—"it would have been bills!"

"Ah!" I cried, seizing at any excuse, "that was it, you see. It was a bill—a beastly bill!"

Milly looked at me with anxious eyes.

"Oh, if that's all," she said, "why worry, if you can pay it? Now, with us——" another sigh.

"Milly," I said presently, "a month ago you told me that you loved me."

"Yes," said Milly, quietly.

"I think it was true," I went on, "in fact, I am sure it was true."

"It is true," she said, simply. "Milly is not a coquette. It is no pleasure to her to tantalize a man by filling his mind with doubts."

"How much do you suppose a girl will forgive if she really loves?" I asked.

"More than a man," said Milly. "What have I to forgive you?" I laughed bitterly.

"Have you ever had any secrets from me?" I asked, irrelevantly. To my surprise she was silent, and at last I looked up.

"Why, Milly," I cried, in reproach, "you don't mean——. I thought that you were candor itself. I thought ——"

"Don't," she said, quickly. "It isn't much of a secret, only I—I didn't think you'd care to hear it. It was a long, long time ago, and——"

"Oh, Milly!" I was quite hurt. "How could you? I thought you had more confidence in me than that. I thought——"

She put down her sewing and looked at me wistfully.

"Of course, I will tell you if you wish to know," she said. "It is only that once—there was another man—and he went away and didn't come back."

"Did you care for him?" I asked, gently, without, however, any feeling of jealousy.

"Yes."

"Did he care for you? But, of course, he did—who could help it?"

"That was the worst part of it," she answered slowly. "I never knew."

"I believe you care for him still," I said, untruthfully. As if I didn't know that she loved me better than anyone in the whole world!

"No, you don't," she was actually smiling. "You don't think anything of the kind. I had almost forgotten him till you began to talk of secrets. That was the only secret I ever had. What is it that I am to forgive you, Dick?" with a quick change of tone. I was silent.

She leaned forward and smoothed down my hair with her soft little hand.

"Dearest!" she said. "Tell me."

"I have nothing to tell you," I replied, sullenly.

"Oh, Dick!"

"There never has been any girl in my life but you," I answered. "I have no love affairs but this one, my Milly." She laughed happily.

"I believe you," she said. "Because whatever your faults are, you don't lie. Then why did you ask me how much a girl would forgive? And why did you want to know whether I had any secrets?"

"I was merely thinking of the abstract question," I murmured, with a wretched pang at my heart.

She looked dissatisfied.

"I will put it to you," I said slowly. "I will put the case to you, Milly. It may interest you. Supposing—for the sake of an example—that a man who was very young, very poor, and very weak-willed——"

Milly was silent.

"Quite young and something of a coward; supposing that, hardly by his own fault, he got into debt, and the debt frightened him. Supposing he had to pay that debt by a certain time without the prospect of a penny to help him to do it."

"Go on," said Milly.

"Then, supposing some grasping, stupid, and affluent relative—an uncle, say—unwisely left his check-book on the writing-table——"

"Oh!" By this time Milly's hands were clasped tightly together, and I could almost see her pink nails cutting cruelly into her soft flesh.

"If," I said hoarsely. "If that miserable, misguided boy filled in the check for an amount big enough to save him from ruin, should you condemn him, Milly?"

"No—not altogether." Milly's voice was as broken as my own. "Was—was he found out?"

"Yes!" said I. "He was found out. He was always an unlucky devil."

"Poor, poor boy!" said Milly.

"He was found out almost at once," I went on, doggedly, "and the forgery was easily proved. Then he was tried and sentenced to a long imprisonment."

Milly gazed at me with dilated pupils.

"But after a little while he escaped," said I, "and was not—for a wonder—caught. He went to a quiet place in the country where no one knew him, grew a mustache as a disguise, and took a situation in an architect's office in the nearest town. He drew well and worked hard, and in a few years he had saved enough money to buy a junior partnership in the firm. In time he started for himself. Apparently his luck had turned at last."

"Thank God!" said Milly.

"Then," continued I, "he met a girl! The prettiest and sweetest and dearest little girl in the world."

"Oh, Dick!"

"He did not tell the girl his story. He did not doubt her love, but she was good and true, and he was afraid—afraid that perhaps she might not understand—afraid that perhaps if she knew all she would not forgive."

"He needn't have been afraid," Milly said quietly. "If a girl loves a man, she loves him because she can't help it. She loves him for what he is. What does it matter to her what he did when he was quite another person? She doesn't love the poor, foolish unhappy boy who forged the check; she loves the man who could never do such a thing as that."

"But," said I, "the man was a jail-bird; an escaped convict; liable to be retaken at any moment. Could the girl go on caring for a criminal—a hunted thing?"

"Oh," Milly cried. "How little you understand. If he was in danger the girl would only go on loving him all the more. She would try to make up to him for his miserable life." I took the little hand and kissed it.

"Sweetheart," said I, "I think I knew all the time what you would say. There is no one in the world like you. But there is still something more. I haven't told you quite every-

(*Continued on page 13*)

The Calling of the Sea

Dost hear the calling, calling of the sea?
In ceaseless deep-toned murmur low and strange,
The language of that wondrous mystery
Which never changing, yet is full of change.

Oh! great unknowable, where lies the spell
That holds us so we cannot keep our eyes
From thy vast waters, as they rise and swell,
Or sleep in waveless calm beneath the skies?

'Tis power unbounded, yet within control,
Which fascinates and binds our hearts to thee;
Some strength to bear what hurts the weary soul,
Seems whisper'd in the "calling of the sea."

L. W. L.

Nos. 2020-1765. Is a dainty morning frock, consisting of an unlined shirt-waist and a full tucked skirt. The model is in coral pink lawn, scattered all over with white polka-dots. The tie and belt are of soft coral pink satin ribbon. The low rolling collar, cuffs and piece down the front are of eyelet embroidery in white. This is a cool and comfortable little dress, and would be pretty made up in any of the polka-dotted lawns, or plain colored organdies, with belt and tie in a corresponding or contrasting color. It would also be most attractive in plain white muslin with a belt and tie of pink, blue or red ribbon.

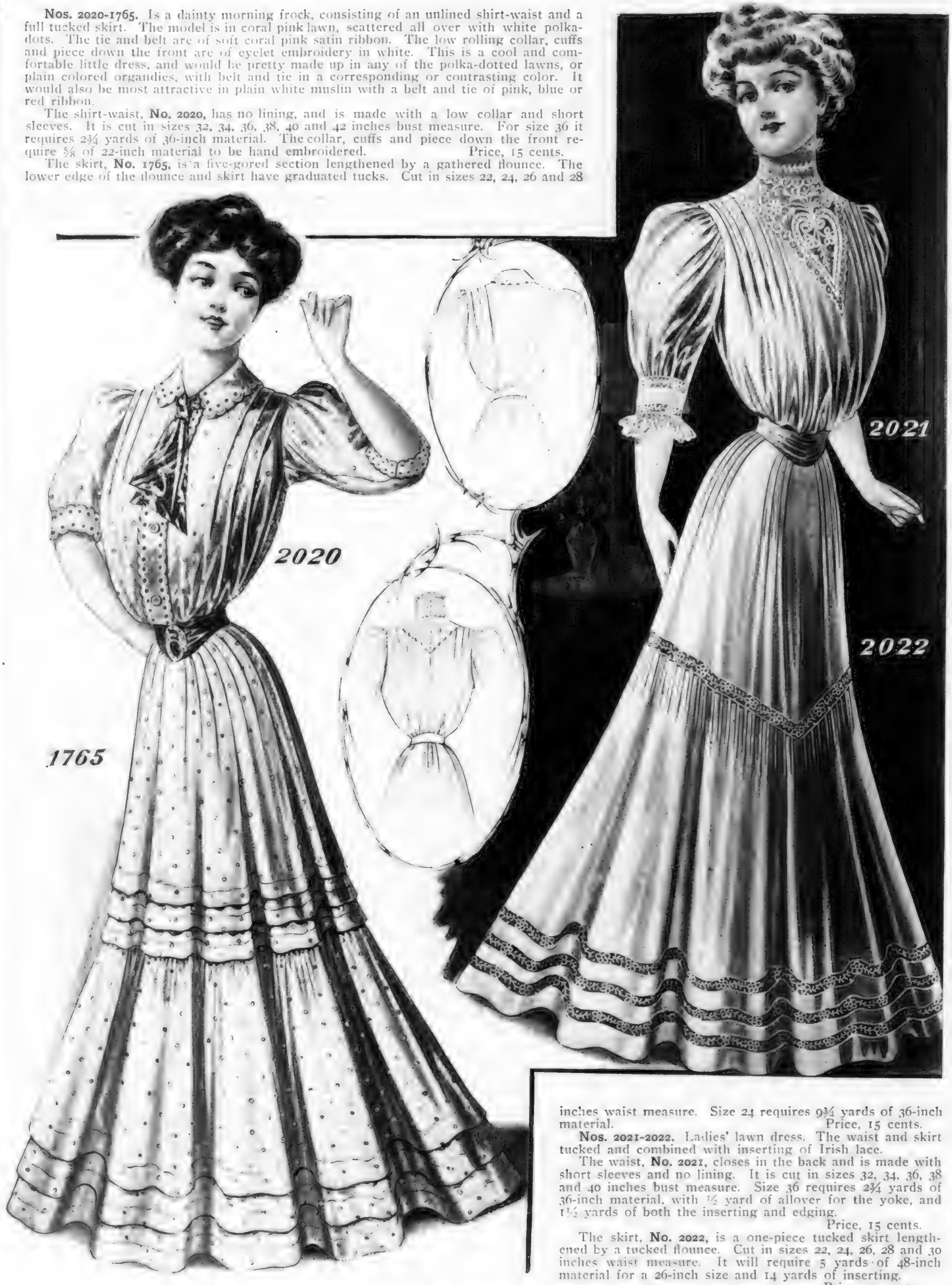
The shirt-waist, **No. 2020,** has no lining, and is made with a low collar and short sleeves. It is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. For size 36 it requires 2¾ yards of 36-inch material. The collar, cuffs and piece down the front require ⅝ of 22-inch material to be hand embroidered. Price, 15 cents.

The skirt, **No. 1765,** is a five-gored section lengthened by a gathered flounce. The lower edge of the flounce and skirt have graduated tucks. Cut in sizes 22, 24, 26 and 28 inches waist measure. Size 24 requires 9¾ yards of 36-inch material. Price, 15 cents.

Nos. 2021-2022. Ladies' lawn dress. The waist and skirt tucked and combined with inserting of Irish lace.

The waist, **No. 2021,** closes in the back and is made with short sleeves and no lining. It is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 2¾ yards of 36-inch material, with ½ yard of allover for the yoke, and 1½ yards of both the inserting and edging. Price, 15 cents.

The skirt, **No. 2022,** is a one-piece tucked skirt lengthened by a tucked flounce. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. It will require 5 yards of 48-inch material for a 26-inch size and 14 yards of inserting. Price, 15 cents.



DAINTY MORNING FROCKS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9

(*Continued from page* 11)

thing yet." Milly took up her sewing again.

Calm and placid as she was, I could see that the story had shaken her. I noticed that she could hardly steady her hand to thread her needle.

"One morning," I went on grimly, 'the escaped convict read in his morning paper that the forger had been arrested at last; that although he obstinately denied it, he was unquestionably the man whom the police had been looking for so long." I looked up. How white her face had grown.

"The case was altered, you see, when someone else had to suffer unjustly for his crime." Milly didn't speak.

I rose at last and stood before her, waiting with an aching heart to hear what she would say.

And she said nothing.

"The case is in your hands, Milly. You are playing the judge. The prisoner is at the bar; the jury has pronounced him guilty. What is his sentence to be?"

But Milly was stricken dumb.

"You are better fitted to decide than I. You are true and honorable and—and kind. Don't keep the prisoner in suspense, Milly."

She broke her long silence with a miserable little cry and a distressed gesture.

"Oh," she whispered. "It—it—it is difficult when—when the judge is interested in—in the prisoner."

I sighed. "There is no judge but you," I said.

Then there was a long, long silence.

"Has—has the other man anyone—any——?"

"He is not married," said I, "if that is what you mean. His mother is dead, and he is not even engaged."

"And the prisoner," she said brokenly, "has—has the girl."

"Yes," said I. "The prisoner has the girl—so far."

"Don't you think," she faltered, "that for the sake of the girl, the real man ought to—ought to take no notice of that paragraph in the newspaper?"

My heart leaped wildly.

"Milly," I cried again. "You don't mean—the innocent man would suffer a great deal, you know!"

"If the real man gave himself up," said Milly slowly, "two people would suffer, a man and a girl. It is better for one person to be unhappy than for two."

"The guilty man deserved to be unhappy," I said, gloomily. "He was a forger."

"Yes," with a sob. "But the girl?"

Then I took her in my arms and she cried as if her heart would break.

"Oh," she sobbed. "What is that other man to us that we should ruin our two lives for him? I daresay he has done something much worse to deserve punishment if we only knew. I love you, Dick; I love you. I can't, can't let you go. You asked me to judge. I will judge. I command you to forget that hateful newspaper—and—and I will forget it, too—because I love you."

* * * * *

The next day I worked hard, and the next, and the next. Then I gave up the idea of tiring myself out, and went over to see what Milly's reasoning and Milly's kindness would do towards driving back the hateful thoughts which flocked into my miserable mind.

It was five o'clock, and I found her on the lawn giving tea to the children in the shade of the big sycamore.

She looked up and gave me the pretty smile of welcome I knew so well. Her face was pale, I thought, and her dark eyes looked tired. She, too, had been passing sleepless nights, then! The younger children greeted me with a yell of delight; but Jack got up and shook hands. He was twelve, and we were good friends. Then I sat down on the grass and little Grace brought my tea to me, tripping as she came over her long Greenaway frock—and only saving herself from disaster by suddenly embracing me.

"It's always much, much nicer when you come," she said.

"Jack's been in punishment again," cried Marjory, with a giggle. "He's always in punishment now."

"Shut up," said Jack.

I ignored Marjory and kept Grace on my knee. A short-haired, demure little person of four. Her eyes were Milly's eyes and I loved her. I looked round at the pretty garden and the children's happy faces. Then I looked at Milly.

"Some day," I thought, "some day!"

"Why did you go to drill to-day, Jack?" Marjory asked inquisitively. The boy flushed.

"Mind your own business," he said.

Milly laid her arm across his shoulder.

"Don't speak like that, Jack," she said. "Marjory doesn't mean to be unkind. What was it?"

"Fooling," said Jack. "Only fooling."

Grace had gone to sleep with a sticky cheek against my flannel coat, and I nodded at the boy with friendly sympathy.

"I was see-sawing with a desk," he said, "and the silly thing went smash. The teacher thought it was the Wilkins boy who did it, and none of the other boys let on that it was me. They hate Wilkins, and I don't wonder."

"How did they find out, then?" Marjory was still deeply interested in the subject.

Jack's mouth was full of gingerbread, but he answered his sister's question without hesitation.

"I went up and told, of course,"

Marjory giggled.

"What a goose you were," she cried.

He took a gulp of tea.

"Oh, was I. You're a girl, you see, and you don't understand. Girls are always mean. Do you think I should have let the Wilkins boy go and have my drill and say nothing about it?"

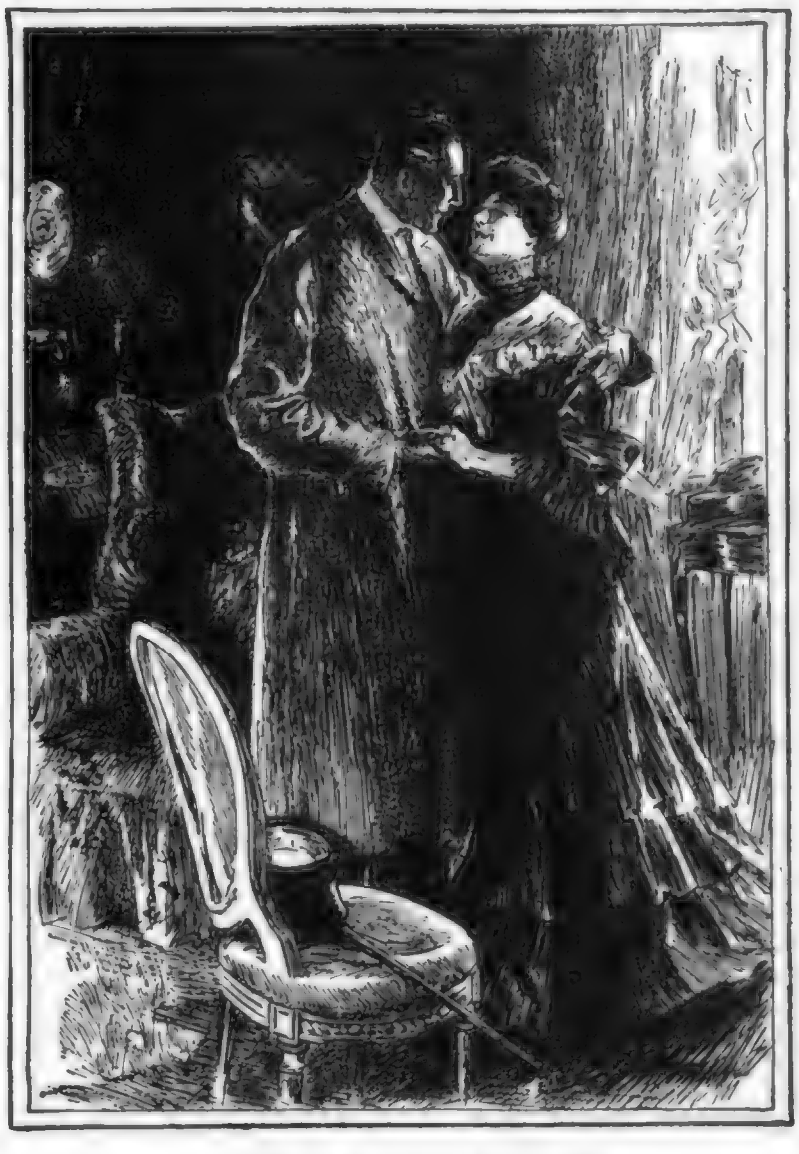
Jack gave a sniff of contempt. "All the more reason for my owning up," he said. "A fellow can't do these things. Why, even the Wilkins boy didn't say who it was till I told myself."

"Then he was nearly as silly as you," said his sister, with much contempt. "Wasn't he, Milly?"

But Milly was silent.

I was silent, too, and presently I put Grace down and went away without apology. I had had enough for one afternoon. Even little Jack understood that a "fellow couldn't do these things," and I, oh my God, what was I?

That night I never closed my eyes in sleep for one minute. Over and over again the wretched, miserable thought flooded my mind. Over and over again I told myself what I ought to do—what was the only honorable thing to do; and over and over again Milly's face and Milly's eyes, Milly's smile, Milly's little hands, Milly's counsel, and Milly's love for me, stood in the way of honorable resolve, and blocked the narrow pathway which seemed to me the only possible one.



"THERE IS NO JUDGE BUT YOU!"

"For Milly's sake," I told myself again and again. "For Milly's sake, I must keep quiet. Milly loves me and I dare not give up her happiness as well as my own——"

But in the end I made up my mind for once and all, and early in the morning I went to see my sweetheart at the parsonage and tell her—tell her—ah, how could I tell her?

She was busy, of course, getting the children ready for school, but she left them at once when I spoke to her.

"Come out into the orchard," I said. "I have something to tell you."

When we were there, she, standing with white face and apprehensive eyes, and I—God knows what I was doing. I spoke first, however.

"Milly," I said, "I have made up my mind. Did you hear what Jack said yesterday?"

"Yes," she whispered. "I was so sorry, so sorry for you. Poor Dick!"

"'A fellow can't do these things'," I quoted bitterly. "There is only one thing possible for me to do."

"What?"

"I shall give myself up, Milly."

"Dick!"

"Darling—dear little girl—don't, don't cry so—you break my heart. Milly, when you cry like that—sweetheart, lift up your head—oh, my dear, my dear!"

"Have you forgotten me?"

Her voice was very low, but I caught it.

"Forgotten you? Forgotten? Oh, Heaven, shall I ever forget you? Yet I must do it. I must do it."

"But—but I love you, Dick."

"I know you do, darling. Your love is all I have now. And some day you will see that it is better for both of us that I should leave you now—while you respect me."

"If you are going to give me up," in a muffled voice, "the only thing I can do is to die."

"Dear little girl," I said, with a catch in my voice, "you must try to be brave. We are neither of us going to die. We are going to live a long time without each other, and in a little while I hope you will learn to be happy again. As for me, I have earned the punishment—poor Woolsey hasn't."

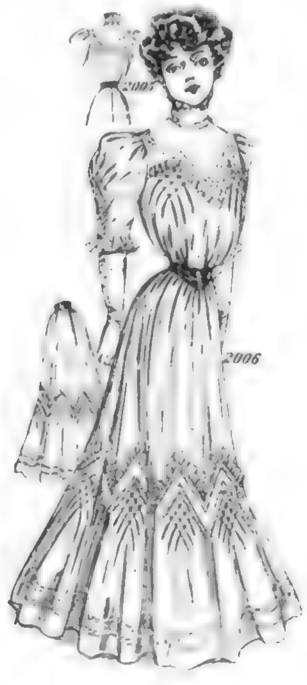
Milly drew herself sharply away from me, and held up a white miserable face.

(*Continued on page* 64)

Costumes for Summer

Nos. 2005-2006. Is a charming costume for the warm days in Summer developed in any of the sheer materials. In gray batiste, with lace or embroidery insertion in deep cream, it would be most attractive. The waist, No. 2005, is closed in the centre-back over a fitted lining. It has a deep pointed yoke and elbow-sleeves. The pattern is cut in sizes 32, 34, 36 and 38 inches bust measure.

Price, 15 cents.



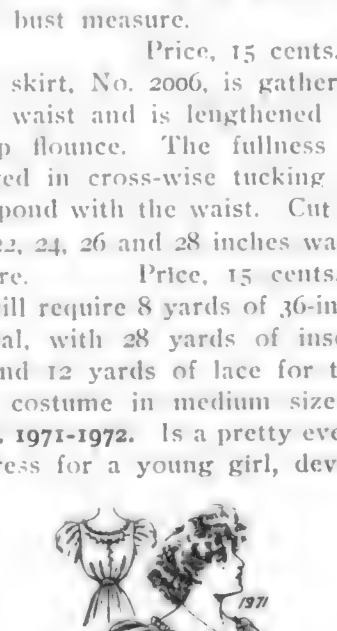
Nos. 2005-2006. Gown of Batiste

The skirt, No. 2006, is gathered at the waist and is lengthened by a deep flounce. The fullness is arranged in cross-wise tucking to correspond with the waist. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

It will require 8 yards of 36-inch material, with 28 yards of insertion and 12 yards of lace for the entire costume in medium size.

Nos. 1971-1972. Is a pretty evening dress for a young girl, developed in light-blue dotted swiss. The waist, No. 1971, closes in the front over a fitted lining. The sleeves finish at the elbow with two ruffles of lace. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.

Price, 15 cents.



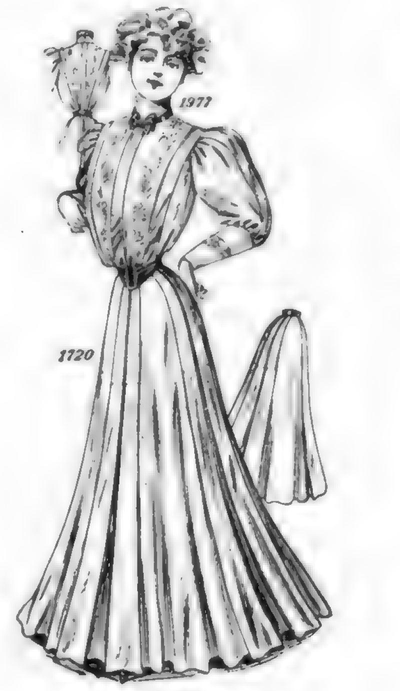
Nos. 1971-1972. Evening Dress

The skirt, No. 1972, is a circular gathered model in train length. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

It will require 6½ yards of 42-inch material and 2½ yards of lace for the entire costume, medium size. This would also be very attractive developed in any of the thin Summer silks.

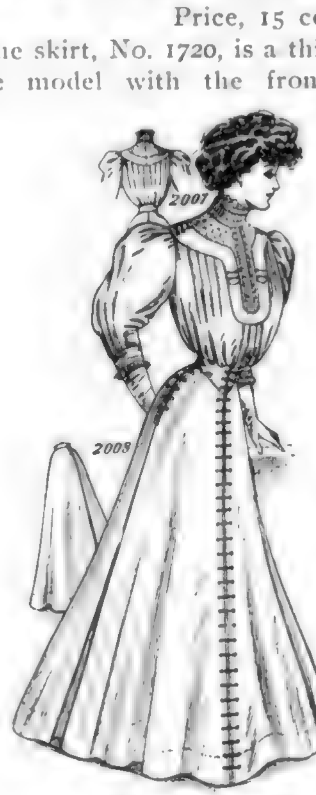
Nos. 1977-1720. Is a good model for any of the linen or lawn shirt-waist suits worn during the Summer. The embroidered waist, No. 1977, closes in the front and is made with or without a fitted lining. It is cut in sizes 32, 34, 36, 38 and 40 inches bust measure.

Price, 15 cents.



Nos. 1977-1720. Shirt-waist Suit

The skirt, No. 1720, is a thirteen-gore model with the front and sides laid in box-plaits, and the back when finished forms an inverted plait. It is cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.



Nos. 2007-2008. Ladies' Summer Gown

This costume will require 9 yards of 42-inch material for medium size.

Nos. 1990-1991. This pretty foulard costume will be quite as pretty made up in any of the light colored Summer silks and is most serviceable for the cool days in Summer. The waist, No. 1990, is made with or without a lining according to the taste of the wearer. It closes in the centre-back. Cut in sizes 32, 34, 36 and 38 inches bust measure. For the medium size it requires 2¼ yards of material, with 1 yard of lace and 4 yards of edging.

Price, 15 cents.

The skirt, No. 1990, is a full circular model, gathered into the waistband. It is cut in sizes 22, 24, 26 and 28 inches waist measure. For the medium size it will require 9¾ yards of 22-inch material.

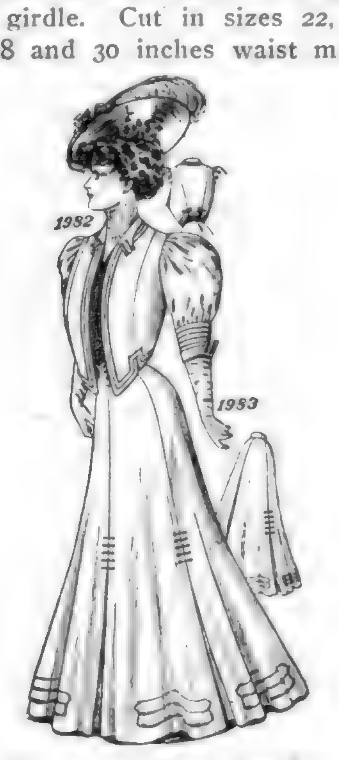
Price, 15 cents.

Nos. 2007-2008. Makes an attractive costume for dressy wear during the Summer. The waist, No. 2007, closes in the back. It has elbow-sleeves with cuffs of the mull showing below them, matching the yoke. It is cut in sizes 32, 34, 36 and 38 inches bust measure, and for medium size will take 3¼ yards of 27-inch material, with 1¾ yards of 18-inch allover lace for guimpe and cuffs.

Price, 15 cents.

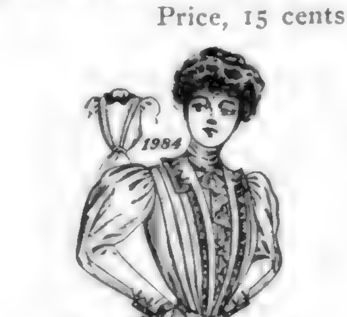
The skirt, No. 2008, is a four-gored model having an inverted box-plait at each seam and a princess girdle. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. It requires 7¾ yards of 27-inch material for medium size.

Price, 15 cents.



Nos. 1982-1983. Tailored Linen Suit

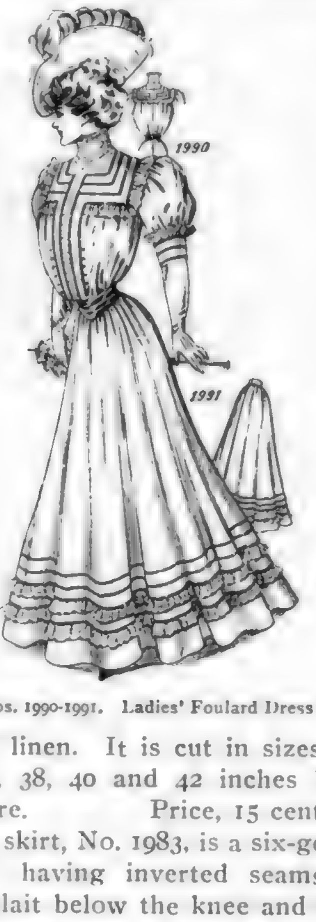
Nos. 1984-1985. Is a suitable model for any of the Summer silks. The waist, No. 1984, opens over a vest and stock of lace and has full-length sleeves. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.



Nos. 1984-1985. Ladies' Summer Dress

The skirt, No. 1985, is a four-gored model. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

Nos. 1982-1983. Is a tailored linen suit in a light shade of lilac. The pony bolero, No. 1982, is trimmed with bands of the material, white braid and buttons. The vest is of embroidery or polka-dotted linen. It is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

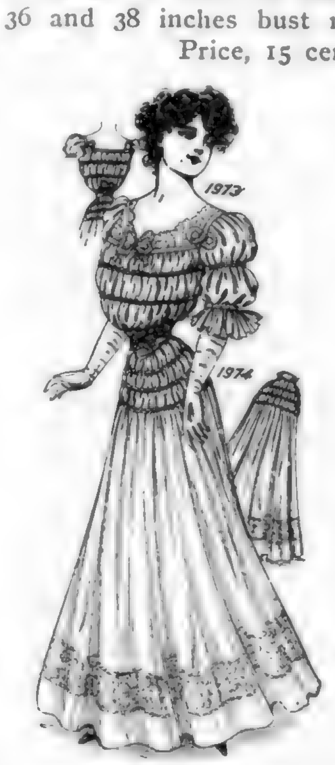


Nos. 1990-1991. Ladies' Foulard Dress

The skirt, No. 1983, is a six-gored model, having inverted seams at each plait below the knee and also in the back. It is cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

For the entire costume in medium size it will require 10 yards of 42-inch material.

Nos. 1973-1974. Is a cool little frock for Summer evenings, made in shell-pink mull. The waist, No. 1973, is cut square, showing a small yoke of lace. It is cut in sizes 32, 34, 36 and 38 inches bust measure. Price, 15 cents.



Nos. 1973-1974. Summer Evening Dress

The skirt, No. 1974. The full gathered skirt is dancing length, gathered over the hips and forms a deep yoke. It is cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

The entire costume, medium size, requires 6¼ yards of material 44 inches wide and 2 yards of lace, with 4 yards of insertion.

That Reminds Me

A JAPANESE INTERPRETATION

Mr. George Kennan relates this story concerning an attempt by himself and Mr. Frederic Villiers, the war artist, to get something to eat at a Japanese tea-house. A girl came in with a lacquered tray holding two small cups of colorless Japan tea. They tried to explain to her in English, French, German, Russian, and the sign language, that they were famishing for something to eat, but their polyglot efforts to be intelligible excited only an embarrassed look and a shy giggle. "Try her with pictures, Villiers," suggested Kennan. "Draw a fish, an egg, a loaf of bread, and a bottle of beer, and I'll go through the motions of eating and drinking them." With a look of pleased comprehension the girl rushed away with the pictures. When she returned she offered them two fresh and neatly folded bath-gowns, a couple of Turkish towels, and a cake of soap!

THEBES AWAKENING

To a great number of visitors during the present Winter to Thebes it has come as a surprise to read of the discovery of the magnificent shrine now reported. That there should be thoughts of removing the treasures of the find to safer quarters at Cairo, where lie the bodies of the dead kings, is not surprising. In spite of all safeguards, thieves broke in not very long ago and carried away an age-old chariot from one of the tombs. As you stand at the foot of the mighty pillars which are a distinguishing feature of Luxor architecture, your dragoman points to their crown, a hundred feet above you. "I was born there," he says. Your dragoman cannot fly, but his mother must have been a great bird you imagine. The explanation, however, is simple. Thirty years ago the tops of the pillars were the level of the ground. All has been excavated since then. The British Consulate formerly perched up there, five-score feet above what is to-day the floor of the temples and courtyards.

CANINE WEARING APPAREL

French people have been accustomed so long to look to England for their sporting outfits that one is not surprised to hear that in the matter of kit for the canine pets the Parisian beau monde takes the initiative from London. Large-patterned Harris and Sutherland tweeds and real shepherd's plaids are considered de rigueur nowadays—"Gun Club" tweed being now a special favorite—the fashionable "bull dogue" insisting upon his cut and façon being essentially British in every respect.

One of the latest comforts with which the dog-world is being provided consists of waterproof boots and leggings, which, although a little hindering for walking purposes, are useful as a protection to delicate feet and ankles when motoring. Pugs are perhaps the most habillé of Parisian pets, and smart ties and stand-up collars are the order of the day in the French capital, where the erstwhile popular poodle, with his effeminate bangles, has gone out of fashion.

Iris

By Mrs. R. C. A.

TALL and fair, with an indescribable grace and beauty, Iris somehow is exactly what one imagines one bearing such a pretty name ought to be. We have always waited hand and foot on Iris; and even in our earlier schoolroom days the boys refrained from despising her, either for her beauty or her femininity, and her apparent helplessness.

While our dolls were dissected and our toys were destroyed Iris's were always left intact; and yet she did not really love her dolls as we did, nor fret when they fell to pieces. She liked to see them looking pretty, but she left me or Evelyn to dress them for her. But then we were both abject slaves to Iris. She had such pretty ways and such a gentle, pleading smile.

And when we grew older it was always Iris who had the new dresses of the most perishable and delicate shades, while Evelyn and I wore the duller and more lasting heavy browns and greens.

"Darling Iris looks so sweet in white or pale blue," mamma used to say, "and pays one so for dressing her." And so she was "dressed" while we were "clothed."

Sometimes a vague resentment filled our childish hearts, and we even solemnly met one day in the schoolroom, and discussed amongst ourselves *why Iris* should always be taken out instead of us, and why she went to both the matinee and the circus, while we only went to one or the other; but nothing came of these meetings, and we girls could only conclude it was a mean shame, while the boys agreed that it was rather foolish, but then "Iris was such a stunner."

Now, that is the highest praise the boys ever bestow on anyone, but then it was Iris who offered to take charge of their white mice and look after their silkworms, and Evelyn or I who brought the lettuce and wound off the silk, or cleaned out the white mice and gave them their food.

Iris only sent them little, graceful notes to their school, to say their pets were well.

Now that we are all grown up, Iris still holds the place of petted princess; and if only one of us is asked out it is always Iris who goes.

The other day she became engaged to Ralph Etherington. He is not very much to look at, but he is an only son, and will be very, very rich some day. And Iris seems gently and gracefully happy.

She used to be engaged to Arthur Ellison; but when Ralph Etherington came to the house she gradually slipped farther and farther away from Arthur. And it was all so cleverly and skilfully done that he found himself disengaged without being able to put any of the blame on Iris.

Evelyn and I blamed her because we knew who had worked on papa until he was persuaded to tell Arthur that Iris was far too delicate to marry anyone unless he was rich. And Arthur—poor, honest old Arthur—gave her up quite willingly, because his love was so unselfish, and went off to some impossible place to shoot big game, without a word of reproach. And Iris looked very tender and very pathetic, and gave him a little miniature of herself in a pretty case lined with white satin, and said she could never, never forget, and went to a dance the same night with Ralph Etherington, and was engaged the next day!

Arthur wrote me a despairing note from Southampton, begging me to look after her, and see she took every care of herself, and tried to get strong. And I stayed at home from the dance and cried myself to sleep; while Iris, who is as strong as a horse, went to her ball, and got re-engaged, and was out riding with Ralph Etherington soon after eight the next day. And she said so tenderly to me as she passed through my room:

"How pale you look, darling! Have you had a bad night? You ought to stay in bed to-day and rest. It's so unbecoming, dearest, to look tired!"

Poor Arthur! How he worshiped her! It seemed funny to me and Evelyn how she first attracted him. She was sitting in the garden with me, while I was trimming her a summer hat. And I said:

"I think it wants another rose. Have you got one, Iris?"

"Yes, darling. I have two or three in my room, in the white hatbox. You know—the one with my large blue hat."

"Very well," I said firmly; "then I'd better have them, Iris, please."

Iris took the hat gently off my lap.

"Certainly," she sweetly agreed. "And shall I hold the hat while you fetch them, dearest?"

I always got up when Iris said "dearest" in that honey-sweet voice; and so I went humbly upstairs and fetched the flowers. And Iris began to put the needle aimlessly in and out of the hat. And then Arthur came out. And she said to me months afterwards:

"Wasn't it strange? Dear old Arthur says he fell in love with me entirely through finding me trimming a hat! He thought it looked so domestic and comfortable and nice!" She sighed. "Aren't men funny creatures?" Then she laughed. "Fancy, Dot—fancy my trimming anything so horrid and difficult as a hat!"

But it was farther than my poor imagination would go. I couldn't picture her doing anything domestic.

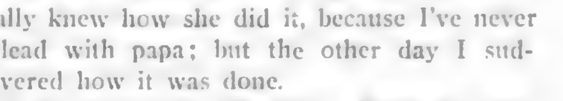
The only person Iris is really afraid of, I believe, is papa. Papa is an exceedingly hard nut for any of us to crack, and he never unbends to my knowledge, even to Iris. And yet she always seems to get her own way. I never really knew how she did it, because I've never seen her plead with papa; but the other day I suddenly discovered how it was done.

It was over her marriage settlements. Ralph has only an allowance as yet; and his father said he would settle something on Iris—I am not quite sure how she managed this—if papa would settle the same on her. Well, papa doesn't care for settling money. However, it was very generous of Etherington's father, and so he agreed to do it, too.

Iris confided in me she intended to see the legal document, as she never signed anything without, and certainly not for papa or a stranger—which was like her usual wisdom and foresight. I was therefore greatly astonished when papa, who had sent for us to come to his study, merely said: "Here, Iris, this is your marriage settlement. I wish you to sign it. Put your name there!"

I looked at Iris, and then at papa, who had on one of his "kindly-obey-me-instantly" sort of looks. What would Iris say? I couldn't imagine anyone daring to argue with papa.

Iris simply bent down at once, and



"THERE YOU ARE, PAPA DEAR"

(Continued on page 58)

The House That Helen Built

By Jeanette Sterling Greve

II.

"It does seem a convenient plan," said Arthur, looking over her shoulder. "What could this be built for, Kraft?"

"Well, that might run a little over your figure, but not so much, I think, as to put it out of your reach. You see your lot slopes away to the back, and by utilizing that for a basement you can save the cost of excavating, which is always a big item. I could put that up for you for about fifteen hundred. If you had a cellar to dig, it would cost another hundred."

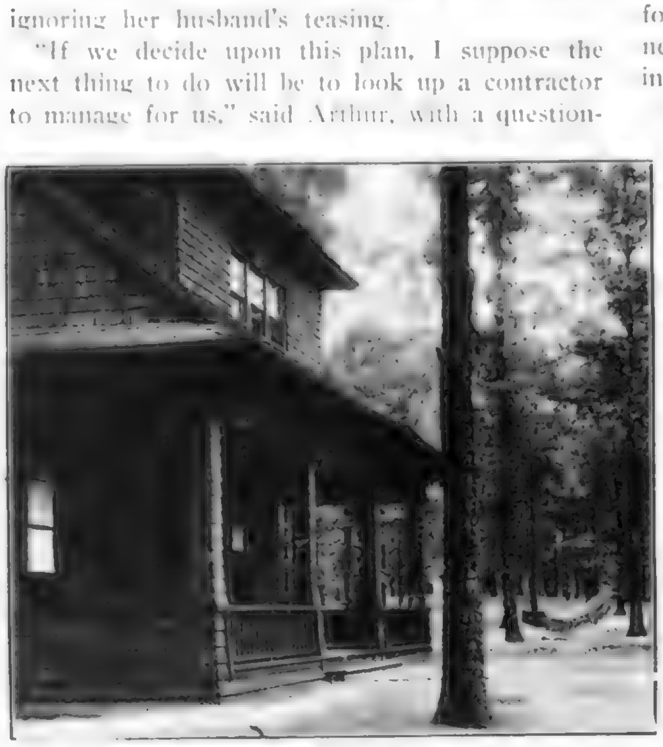
"This is a frame house," and Arthur pointed to the side elevation. "Could it be developed in something besides weather-boarding? We saw a cottage recently which we thought very pretty. It was covered with overlapped shingles."

"Yes, to be sure," was the architect's reply. "It would be a little cheaper, too, and by staining either moss-green or weathered oak you save the greater expense of a coat of paint."

"How is that, dear? Brown would be more becoming to your auburn locks, don't you think?"

"I think brown side-walls with a moss-green roof would be best." Helen spoke with dignity, ignoring her husband's teasing.

"If we decide upon this plan, I suppose the next thing to do will be to look up a contractor to manage for us," said Arthur, with a questioning glance at the young architect.



"THIS BROAD PORCH WILL BE FINE IN SUMMER"

"Well, if you don't mind taking the extra trouble, we could let the contracts separately, which would be a saving. I am not in a big rush of work just now, and could spare the time to supervise for you. You see, it will be a send-off for me to build a house in that location, and I am rather anxious to make a good thing of it."

The matter was finally settled that way, and after further discussion of ways and means, an arrangement was made to go out next day and look the ground over.

"We must begin right away." Helen smiled back at Kraft in parting. "We'll want our house by July, you know. We could not possibly spend the hot Summer in a city boarding-house."

Helen's impatience knew no bounds after the plans were once decided on, and she could scarcely brook the delay necessary to get them into working order. Preliminaries were hastened, and the contract for the foundation was let to a stone mason. Some quarries in the vicinity rendered it possible to make use of that material for the same price which would ordinarily have been charged for brick. The excavations were soon made, and a neat wall, rising to the rear of the level required in front, was erected.

"THAT SEAT WITH THE BOOKSHELF BENEATH IT"

Then came a change in the weather. Conditions which in March had promised an early, balmy Spring, gave place in April to dull, lowering skies, and a raw, sodden atmosphere. The mortar refused to dry, and it was found impossible to lay beam and joist.

"It's too bad, Arthur!" exclaimed Helen. "I think they might go on with it, anyhow! The heavy beams would press the mortar down and squeeze it dry, so it would be perfectly safe. I do wish you would tell Mr. Kraft to hurry up!"

"I rather think it's Jupiter Pluvius instead of Mr Kraft who needs one of your scoldings, my lady. If you can drive that old gentleman as you do me you will be able to control the weather bureau the rest of your days."

Arthur did not smile, but there was a twinkle in the sidelong glance he cast on the sweet face so near his own. They were standing under a dripping umbrella, dismally surveying the unfinished work, which looked to them more like a ruin than the beginning of a happy home.

"You are such a tease, Arthur!" Helen pouted. "I am not silly enough to think I can manage the weather, but I do know I could make these men work faster if I stayed here all the time. Oh, Arthur! suppose we put up a tent and camp on the lot until the house is ready for us!"

"It would be bliss to the workmen to have your constant supervision, my dear," was the prompt reply; "but don't do it. You can never complete all those tidies and plaques you are making for the house if you undertake to run the building, too."

"No one makes tidies and plaques now, sir," said Helen, loftily. "I have four pillows, if that is what you mean. They are for that seat with the bookshelf beneath it, you said you would build by the fireplace in the living room."

Skies will clear, for rain cannot hold out always, even if it does seem to last an eternity in the minds of impatient young people. After a few weeks of bad weather, work was resumed on the little house. Instead of a regular contractor a master carpenter was engaged, who agreed to bring his helpers and work under the direction of the architect.

Great beams were laid on the pretty, rough stone foundation, studding went up rapidly, and the building made such progress that even Helen was pleased and satisfied.

Mr. Kraft's interest was almost as great as their own. He made valuable suggestions as to materials and where to buy.

"I've an idea, Penfield!" he exclaimed one day, as they watched a carpenter nail the bridge-work between the joists. "Lumber has gone up lately and you can scarcely buy rough boards for sheathing for less than $14 or $15 a thousand. Down at the mill the other day I noticed a pile of shorts, as they call the ends of boards left over from special orders. They are from twelve to eighteen inches long, and if our carpenter does not object to the extra trouble in putting them on, we can save a lot on that item. The mill people are glad to get rid of them at any price."

"That's great!" was Arthur's reply. "We'll try it. I can nail some of them on myself if he does object, and Helen, here, can work at it, too. She's been begging for a job, you know."

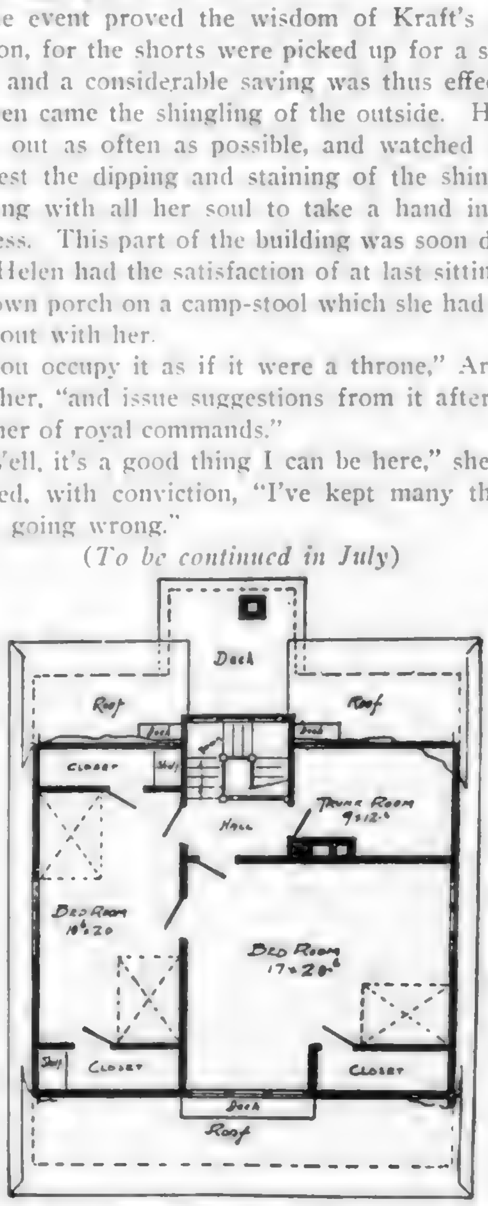
The event proved the wisdom of Kraft's suggestion, for the shorts were picked up for a small sum, and a considerable saving was thus effected.

Then came the shingling of the outside. Helen went out as often as possible, and watched with interest the dipping and staining of the shingles, longing with all her soul to take a hand in the process. This part of the building was soon done, and Helen had the satisfaction of at last sitting in her own porch on a camp-stool which she had carried out with her.

"You occupy it as if it were a throne," Arthur told her, "and issue suggestions from it after the manner of royal commands."

"Well, it's a good thing I can be here," she answered, with conviction, "I've kept many things from going wrong."

(To be continued in July)



SECOND FLOOR PLAN ⅛" SCALE

The Palmist's Reading

A Story of How the Unexpected Came to Pass

By A. G. H.

Part I

THE sun was shining upon the wet pavements and streaming gutters. The feet of pedestrians were spattered with mud, and the horses' hoofs splashed in the streets.

Upon the edge of the pavement a gentleman hovered. He had been tramping up and down for about twenty minutes. Now he stood as if undecided. A moment later he crossed the road to the other side. "Five minutes, that fellow said he would be, and he has been half an hour!" he muttered angrily as he crossed. When a small boy turned to stare after him he glared at him so fiercely that the youngster was abashed and slunk away.

At the other side the man examined his boots ruefully and jerked his shoulders. Then he made straight for a doorway before him. At the side of it was a brass plate with the sign, "Madame Revelle, Palmist, 2nd Floor."

He drew his eyebrows into a frown as he looked at it. "Of course, the thing's all humbug," he remarked to himself, "but I must pass the time in some way. It's all Masterson's fault for keeping me waiting. If he comes out and finds me gone, it will serve him right. He won't, though; he'll just catch me as I come out. *His* luck is of the right kind—very different from mine!" He left the doorway, and began to ascend the stairs.

He grumbled as he went, and when a neat maidservant ushered him into Madame Revelle's consulting-room, he gave her his card with a growl, and inquired how long he should have to wait.

The room was well furnished, and a bright fire burnt in the grate, making a pleasant contrast to the damp dreariness without. A table stood in the centre of the room, and upon it were a number of periodicals. Colonel Millard lifted one, but speedily laid it down. "A lot of women's nonsense!" he muttered in his moustache. His tone did not imply any liking for the sex and its vagaries.

A bowlful of violets stood at his elbow. The scent of the flowers assailed his nostrils, and brought a strange expression into his eyes. He bent over and touched the tiny blossoms, then turned abruptly away. Colonel Millard had associations in connection with the flowers, and obviously these were not pleasant. He tramped impatiently up and down the room for a moment or two. Then he stood by the window and anathematized his folly in entering the house, and on such an errand.

He wondered if Masterson were come out, and if he were looking for him. It would have been some consolation to have thought he was losing his temper over the search, but Masterson never lost his temper, however greatly aggravated. He was always so confoundedly cool, despite his red hair. Two young girls who had been having their "fortunes told" passed through the room giggling and buttoning their jackets. They looked happy.

A moment later Colonel Millard decided that he would cool his heels there no longer. He was advancing toward the bell to ring and state the fact, when the door opened and a young girl entered.

She had one of the most roguish faces, he thought, he had ever seen, and had red-brown hair, which curled about her ears and hung in little wavy tendrils over her eyes. Her eyes were brown and were full of mischief and a fine gaiety, when first his glance fell upon them. As the girl advanced into the room their expression became more demure.

Colonel Millard looked at her hesitatingly. He was wondering to what face familiar to him hers bore a resemblance.

"You are not Madame Revelle!" he exclaimed.

She bowed, a little shyly. "No, I am her assistant. Madame cannot attend you this morning. She is engaged elsewhere. Perhaps I will do as well?"

All the laughter was gone out of her eyes. She was obviously fearful lest her services should not be thought acceptable.

Her client hemmed and hawed. He felt embarrassed. The battlefield was more in his line than the course of procedure in a palmist's consulting-room. He tried to hide his embarrassment in an assumption of dissatisfaction.

"Hem!—I suppose you know all about the business—are up in all the points, I mean?"

The girl was smiling again. "I believe so. I think I can tell you all you want to know."

She went forward, and pulled up the blind. A ray of sunshine came in, and crept across her bright hair. She was distinctly pleasing to the eye.

"Not that I believe in the thing at all," the Colonel continued, brusquely. "Of course I don't. No sensible person does. It's just a whim—this visit—which I have taken into my head."

"I see," said the palmist, gravely. She did not appear to resent this disparagement of her craft, but her lips curved queerly. She had an air of knowing it to be in her power to make her visitor change his mind.

She drew a chair near to his, and sat down. Then she took the hand he offered, and held it toward the light.

"I suppose you would like to know your character and disposition first?" she asked in a businesslike tone. She scrutinized his palm with a little frown.

"Your version of them, I suppose you mean," he said, gruffly. "I have no objection."

The palmist was tracing a line thoughtfully across his palm. "You are very obstinate," she said in a matter-of-fact tone, "and are not a very good judge of human nature—more especially of woman's nature. You would be likely to take up a wrong impression, and to stick to it."

"Plain speaking!" said the Colonel. His gray-blue eyes regarded her curiously. "You are not timid, madam, or easily frightened."

"I am not," said the young lady, coolly; "but—I think we are discussing *your* character, are we not? You have——"

"A remarkably good temper," fumed the other, "luckily for you!"

She laughed merrily. "I was just about to remark on the indifferent quality of that item in your character. You are very irritable, sir. Your hand states the fact most plainly."

"Is there anything more it states—of the same complimentary description? Do not hesitate to disclose it. We had better get it all over at once."

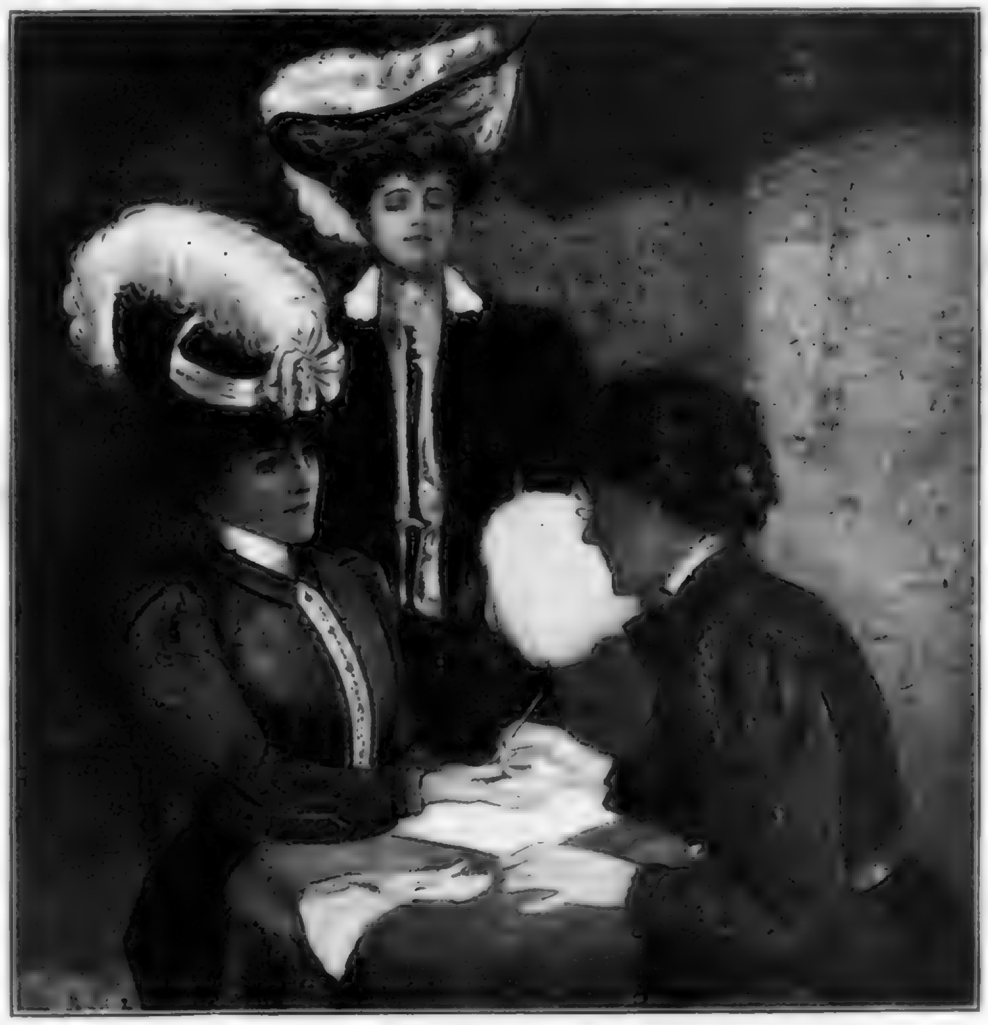
"I was not hesitating. You interrupted me. Your hand betrays also, sir, an extreme dislike to acknowledge yourself in the wrong."

The Colonel was silent, but his very hair—black, and flecked here and there with gray—seemed rising with indignation. The musical voice of his accuser went on, however, falling softly upon the silence of the room.

"There are signs showing that in the past these qualities of yours have barred your happiness."

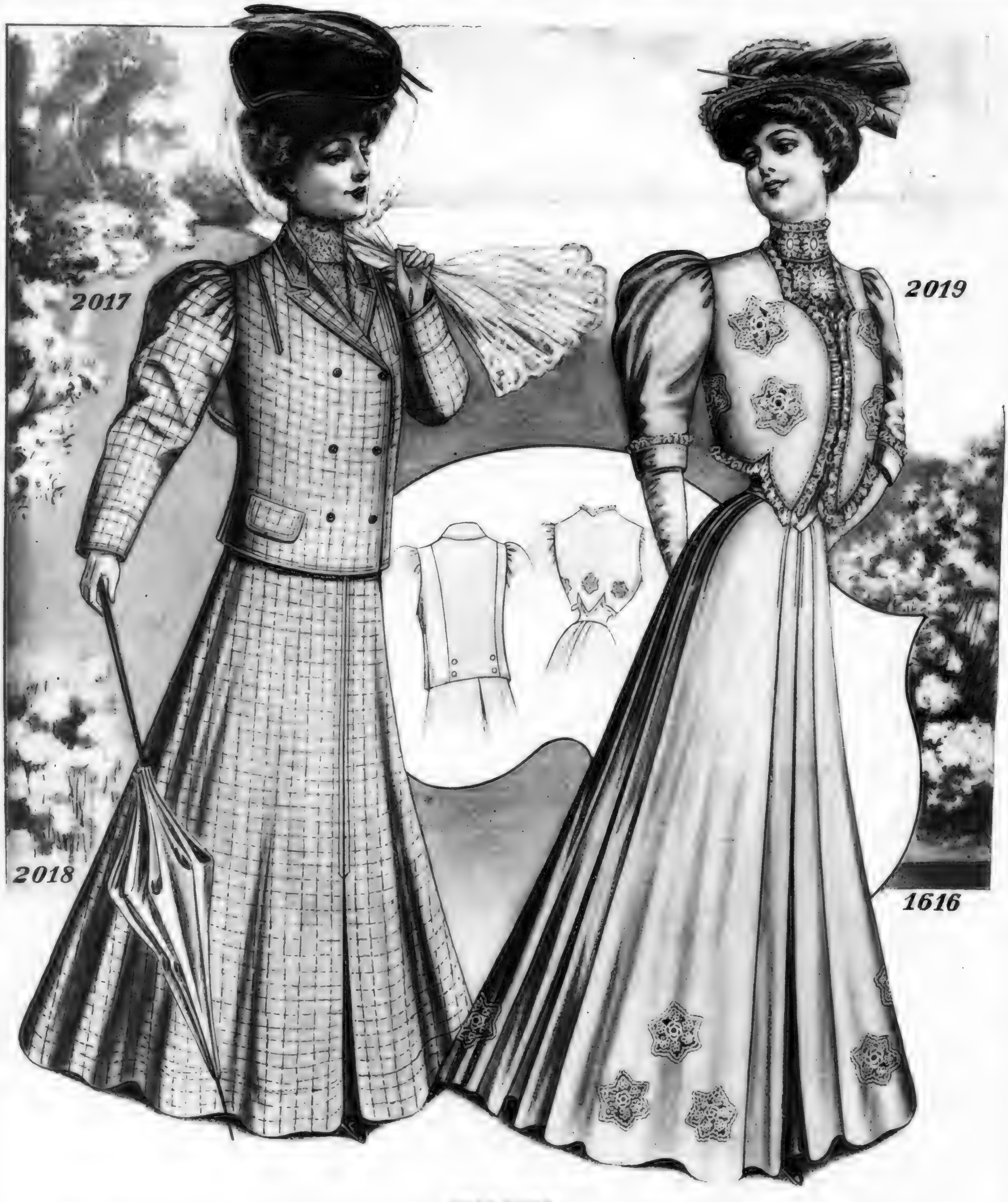
But the Colonel had snatched his hand away. "What can you possibly know of my past, or my happiness?" he asked, in a voice which trembled slightly.

The young girl looked at him half-pityingly. "There are signs on your hand to show the physical changes the years have brought about," she said. "Why should there not be signs to show the mental changes? The past surely leaves traces. It is the future which one cannot read."



"TWO YOUNG GIRLS WHO HAD BEEN HAVING THEIR FORTUNES TOLD"

(Continued in the July number)



COAT SUITS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns **see page 9.**

Nos. 2017-2018. Ladies' Coat Suit of shadow check in queen's gray veiling. The only trimming is stitching in gray sewing silk around the collar, revers, and cuffs. Also down the front. The coat, **No. 2017,** is semi-fitting, cut with a military outline and ornamented with buttons of dull silver. It is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price of pattern, 15 cents.

The skirt, **No. 2018,** is a four-gored model with an inverted plait in the front and back. It is stitched to match the coat. Around the hem are four rows of the stitching. The length in front is 42 inches and in the back 45 inches. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

The entire costume, medium size, requires 8¼ yards of 42-inch material or 7 yards of 54-inch material.

Nos. 2019-1616. Ladies' Eton Suit with short sleeves. The model shown is in bright blue linen, with the medallions and edging in heavy cream embroidery. This suit would be charming in white challis with the medallions and edging in heavy white embroidery. In fact, the combinations are endless and any of them would be pretty and appropriate for Summer worn over a blouse of white batiste or lace. The Eton, **No. 2019,** is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 2 yards of 40-inch or 1¼ yards of 54-inch material, with 4 yards of lace edging and 9 medallions.

Price of pattern, 15 cents.

The skirt, **No. 1616,** is a five-gored model with inverted plaits in the front, sides, and back. Stitched down for about five inches below the waist. It measures 43 inches in front and 45 in the back. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 24 will require 6½ yards of 40-inch material. Price, 15 cents.

Domestic Experiences

A Symposium

Jardiniere Stand

I was greatly in need of a jardinière stand, and not having means to buy one I began to look around for something that would answer for the purpose. I soon found an old wooden-seated chair, which had the back broken. At once I descried it could be made an attractive stand, and so began. First, I took the back off, and then sawed out the rounds. Applying a coat of varnish, I set it in one corner of my sitting-room, and on it I placed a pretty palm. It looks quite attractive, and no one who sees it ever imagines that my jardinière stand was once an old chair.

E. L. B.

Rats and Mice

Mix plaster-of-paris and water together, and add enough cayenne pepper with it to give a decided pink color. Fill up all the mouse and rat holes that you can find with this paste. You will have no further trouble with their eating out or through any holes treated in this manner.

Mrs. N. P.

To Color Brown

Having a brown silk dress and nothing to match it, I procured a package of dye, dipped my white chip hat in the solution until it was the desired color. I also dipped in the white chiffon, using sticks for handling. My advice is to rinse and handle only on sticks. Do not squeeze, but shake and stretch on a line with pins to dry. Press with a warm iron while damp. White silk gloves were dipped in the same way, and I had a lovely brown suit for a small amount of money.

Mrs. S. R.

An Imitation Oriental Rug

Cut a piece of burlaps (common bran-sacking may be used) the size of the rug desired. Counting four of the coarse threads make a common cross-stitch with Germantown yarn, crossing from corner to corner, also from side to side. Then count four more threads directly beside the little square just finished, and complete in the same manner. When worked all over in this fashion it makes a firm heavy rug. An Oriental rug may be used as a guide for placing the colors. Any colors may be used. With good combinations an excellent imitation of Oriental rug may be obtained.

N. C.

A House-cleaning Hint

Now that house-cleaning is near, a hint to the housewife, whose burlaps around the edge of her rugs has become faded, will be valuable. Buy a package of dye for cotton or mixed goods. Mix according to directions. Then tack the burlaps down on the attic floor, and spread the dye on with a large paint brush. It will be as bright and pretty as when new, and will not shrink as in ordinary dyeing if tacked firmly at each end. I fix my burlaps this way each Spring and have not had to buy a new one for five years. If it is tan or light color you may dye it red or green or any desired color. The result will be gratifying.

Mrs. A. E. C.

Making Over

A great many people have overcoats that are soiled and laid aside, thinking they are of no use; but one can make a very nice box-coat for a child. Rip it up and lay a damp cloth over it. Press it, and, using a waist pattern, cut the armholes and neck. If the buttonholes come in, put the underfacing on the outside and let it run in the shoulder seams, cutting it round to form a yoke, then straight down the front, cutting the holes out of that so that you can work new buttonholes. Get some wide braid and put a piece down the back, and also a belt across the back of the braid, covering the pocket holes with the braid. Point it at the end, and cut the sleeves leg-o'-mutton. Trim at the hand with the braid, let the front run all the way to the neck. A velvet collar adds to it. Put six smoked pearl buttons down the front and two on the belt. It makes a very nice coat at little expense.

Mrs. D. B. C.

Novel Window Arrangement

I live in a furnace-heated house and sleep with my windows wide open. I have a pulley suspended from a screw-eye in the upper centre of the window frame, through which a long, heavy cord is run. A loop in an end of this cord is caught in a hook, which is part of the window-lock on the lower edge of the upper sash. This sash is lowered and the other end of the cord is secured to my couch. In the morning, when I hear the good man of the house shaking the furnace I reach out for the cord, and, presto! the window is closed, and my room is soon warm enough to dress comfortably in! The cord is removed for the day and the pulley is out of sight behind the shade.

I. A. S.

Helps in Sewing

To gather on the sewing machine, have a loose tension and a very long stitch, using about No. 50 cotton or a silk thread. Stitch wherever you wish the gathers, and it will be found that the work may be drawn upon the upper thread as though gathered by hand.

To shir, stitch as many rows as desired, drawing up two or three at a time. In shirring a flounce it is easier to divide it into quarters, drawing up one quarter at a time.

In making little girls' cotton dresses gather the tops and bottoms of the sleeve, the bottom of the waist and the top of the skirt, before stitching up the sleeve seams.

Mrs. J. B.

Creating a Sunny Disposition

The thought came how to make it more pleasant for one obliged to pass so many hours within doors; one who, though not really ill was delicate and inclined to be somewhat sober. First, the walls were papered a deep red, with a bright tint; the ceiling dull pink, the figures green and silver leaves. The floor was painted deep red with a tan-yellow border. A white bed, dainty muslin curtains at the windows, an open fire, a mantelpiece with pretty ornaments, a few simply-framed landscape pictures, home-made rugs upon the floor, and in the Summer vines and roses over the windows, the floor often washed. Not only was the health much improved, but a sunny disposition was the result.

O. E. R.

Guimpes from Old Shirt-Waists

A great many mothers of little girls often have nice lawn shirt-waists that sometimes get too small, or have to be laid aside for other reasons. This is what we do with ours: We make guimpes of them for the children if open in front with buttons and buttonholes. We cut them off and put in insertion down the front, in that way making it pretty for strap dresses; then using the back by cutting it down the centre and facing for the buttons and buttonholes. If for a large child sometimes pieces have to be added to the under-arm part of the back. In this way, shirt-waists that are too good to be thrown away can be utilized for the children.

J. W. B.

To Mend Rubbers

Rubbers that have holes in the heels can be mended as good as new by cutting from an old rubber pieces to fit inside the heel, and gluing them in their place with liquid glue. This has been tried and is a decided success.

A. E. H.

To Make Smocking

First, lay two tucks or plaits in your goods about ½-inch deep and the length you wish your smocking to be. Bring the edges of the tucks evenly together, and, holding them between your thumb and finger, sew them in neat stitches together, at distances of one inch apart. The stitches should be just a few neat tackings. Lay another plait exactly against these two, and sew to the second tuck as before, fastening half way between the first tackings. Continue in this way until you have the desired length. When a few rows are done, pull apart and note the honeycomb effect.

N. P.

A Collar with Turnover Attached

Get white fish-net having square meshes. Cut to fit the neck, allowing ½ inch in length for the lap and 1 inch in width for the turnover. Fold in the centre, cut a piece 1 inch long and ½ inch wide out of the top of the collar. This forms a space between the turnover. Overcast all edges with ribbon and run ribbon lengthwise of the collar through the meshes of the net, with the exception of that allowed for the turnover, and fasten the ends of the ribbon. For the size I make my collars it takes 10 yards of baby ribbon, and 10 cents worth of net makes several collars.

E. C. H.

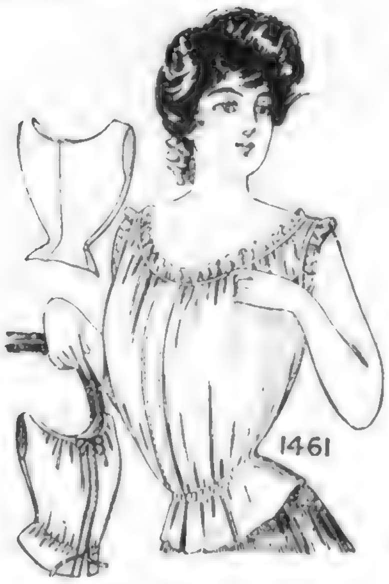
Economizing Space

Where space in the culinary department is scarce, I have found for appearance, cleanliness and convenience that four square pickets fastened togethed by "floors," equal distances each above the other, whereupon soap or other boxes of equal size might be placed, make excellent receptacles for groceries, such as potatoes and other vegetables. Partitions in one box might divide the too-much space for onions and such. Four or six-inch space should be allowed above each box that they may need removing only at cleaning time. A small plank across the very top of these posts could be used to place other things—probably a pretty fern.

Mrs. J. G.

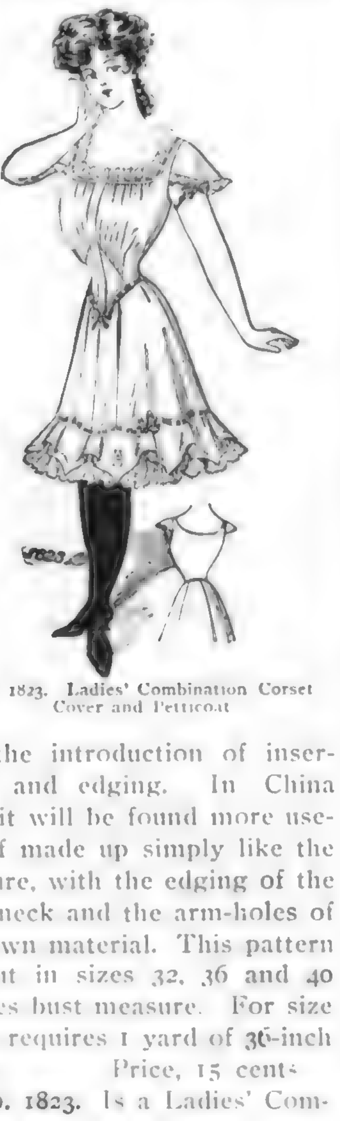
NEVER SLIPS nor TEARS
EVERY PAIR WARRANTED
The Velvet Grip
SUBSTITUTES MAY BE OFFERED YOU TO INCREASE DEALERS' PROFITS
INSIST ON HAVING THE GENUINE
HOSE SUPPORTER
CUSHION BUTTON
GEORGE FROST CO., Makers, Boston, Mass., U. S. A.
Sample pair, Mer. 25c, Silk 50c. Mailed on receipt of price
LOOK FOR THE NAME ON EVERY LOOP

Corset Covers to Wear Under Summer Gowns



No. 1461. Ladies' Corset Cover

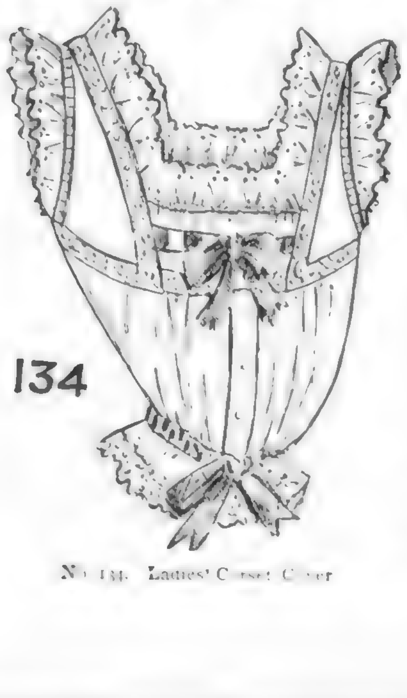
No. 1461. Ladies' Corset Cover with fitted back and under-arm gore. This simple little garment is easily made, and by means of this side gore it can be made to fit extremely well for the people who object to any bulging under the arms. The model shown is in thin China silk, but lawn or muslin would answer quite as well. It can be made as elaborate as wished by the introduction of insertion and edging. In China silk it will be found more useful if made up simply like the picture, with the edging of the low-neck and the arm-holes of its own material. This pattern is cut in sizes 32, 36 and 40 inches bust measure. For size 36 it requires 1 yard of 36-inch lawn Price, 15 cents



No. 1823. Ladies' Combination Corset Cover and Petticoat

No. 1823. Is a Ladies' Combination Corset Cover and Short Petticoat. It has a handkerchief ruffle which may be omitted. This is a most useful garment, especially in Summer. The necessity of something fuller than one skirt to hold out the thin dress is well known. This dainty model solves the problem. The waist has a small sleeve cap and is cut with a zone effect, taking all fullness away from the hips. The fullness of the waist is brought into the zone in small tucks. A dressy touch is given to this combination skirt and waist by the beading. One row goes around the skirt just above the handkerchief flounce, one row around the neck and sleeve caps and one row around the waist. The last row may be omitted if desired. This garment is cut in sizes 32, 36 and 40 inches bust measure. Size 36 requires 4 yards of 36-inch material, 4½ yards of lace and 3½ yards of edging. If the handkerchief ruffle is desired it will take 3½ 13-inch handkerchiefs.

Price, 15 cents.

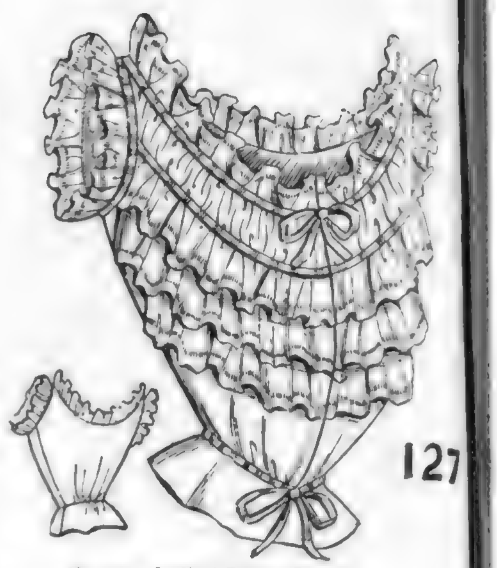


No. 134. Ladies' Corset Cover

No. 134. Ladies' French Corset Cover, with square neck. This elaborate little garment is charming to wear under the thin Summer waists. The model shown is of fine nainsook, combined with hand embroidery, insertion and beading. It would be equally pretty made in cambric and embroidery or in fine Persian lawn and lace. The insertion could be put on to suit the wearer's fancy, but the way the model is arranged is very pretty and out of the ordinary. The pattern is cut in sizes 34, 36, 38 and 40 inches bust measure. For size 36 it requires 1½ yards of 27-inch material, 2¼ yards of insertion, 3 yards of edging, and 1½ yards of lace or edging for bottom. 1¼ yards of beading will be required for the whole waist. Price, 15 cents.

No. 127. Ladies' Low-necked Corset Cover. Made with an insertion and three ruffles of embroidery. This is a charming model, and it will fill a long-felt want, for the three ruffles will hold out a thin muslin or organdie dress to perfection, after the first stiffness has left it. The waist can be made of any of the materials used for such garments, and can be made as plain or elaborate as the wearer desires. The model is in fine nainsook, with the insertion and ruffles of French hand embroidery. A row of beading goes around the low neck, arm-holes and waist. This corset cover is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 2 yards of 30-inch material, with 1½ yards of beading and 8 yards of embroidery edging.

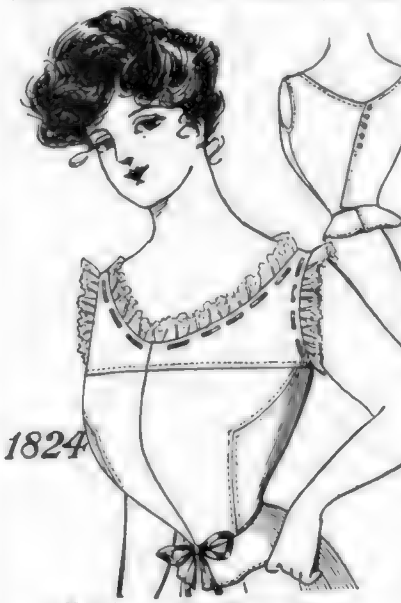
Price, 15 cents.



No. 127. Ladies' Corset Cover

No. 1824. Is a Ladies' Corset Cover especially designed for stout figures, and it will be widely used, as there is no other pattern like it. The model is made in fine white dimity, the low neck and arm-holes being finished with a ruffle of lace and button holes, to run the ribbon through. It is crossed over and buttoned in the back. Ribbon is also run around the waist from the back to the front, a small opening being made at the right under-arm seam to slip the ribbon through. A small peplum finishes the waist at the bottom, holding it in place. This pattern is cut in sizes 36, 38, 40, 42, 44 and 46 inches. For size 40 it will require 2 yards of material 27 inches wide, or 1½ yards 36 inches wide, with 3½ yards of ruffling.

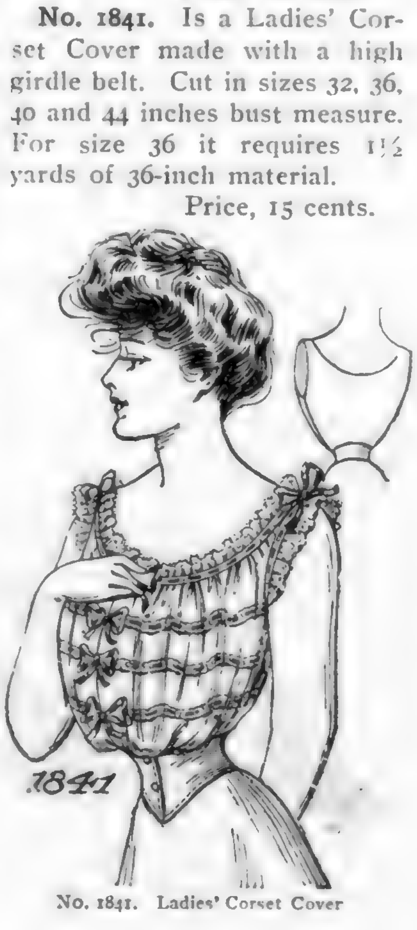
Price, 15 cents.



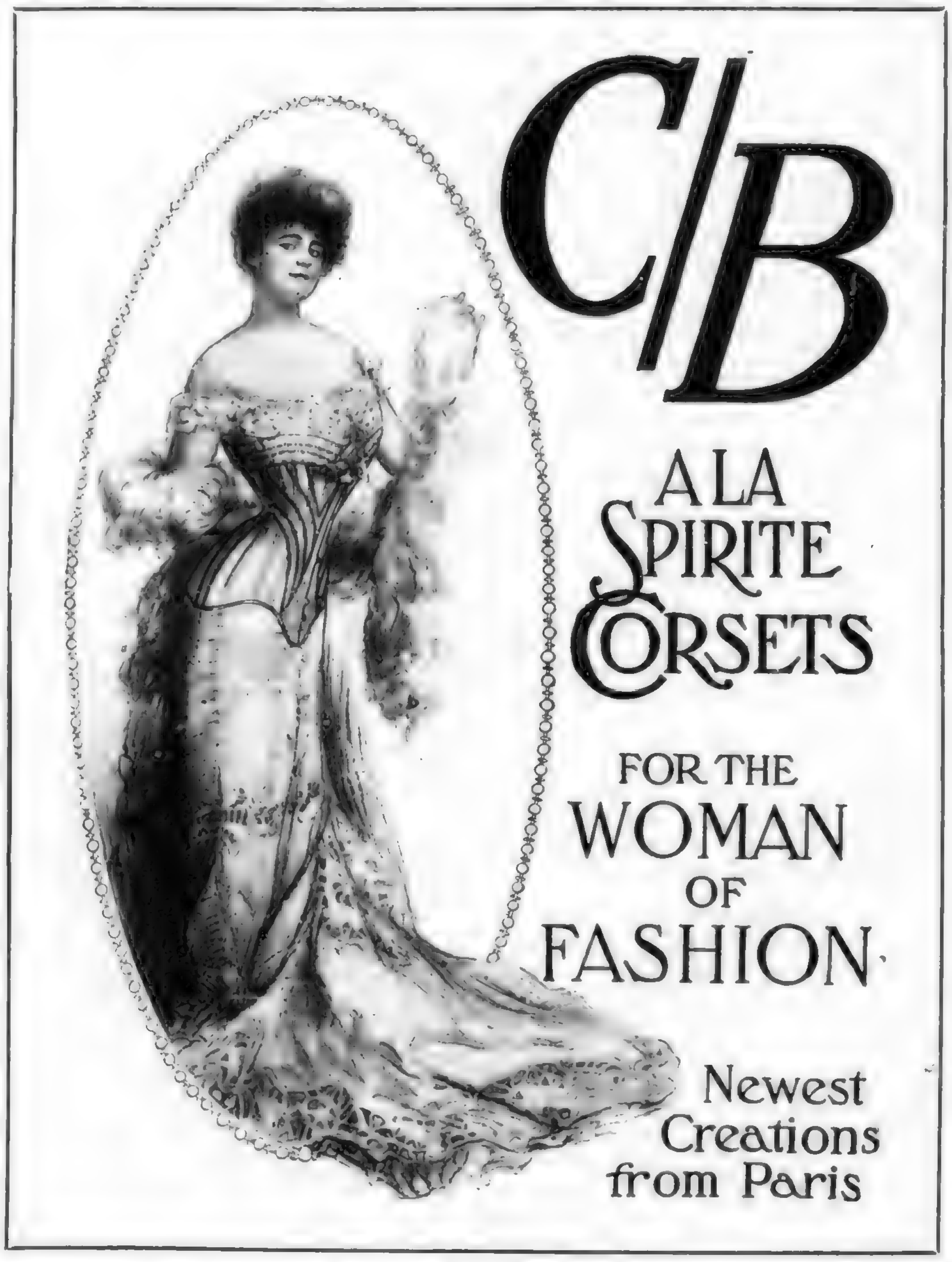
No. 1824. Ladies' Corset Cover

No. 1841. Is a Ladies' Corset Cover made with a high girdle belt. Cut in sizes 32, 36, 40 and 44 inches bust measure. For size 36 it requires 1½ yards of 36-inch material.

Price, 15 cents.



No. 1841. Ladies' Corset Cover



Fads and Frills

Dainty Accessories that Make the Summer Costumes Becoming

By Kate L. Francis

Lace is being used more than ever this Summer, and yet when one comes to describe the new laces words fail. The charm of the new allovers, flouncing, insertions and appliqués lies in the design.

Of course, there are all the familiar varieties of lace, but never before have there been so many combinations of different laces in the same design. One exquisite band united real Cluny with Valenciennes and Spanish. Spanish and Valenciennes mixtures are among the prettiest allovers of the season. Cluny lace is seen upon everything from mull to satin; and the same may be said of Irish lace, both in the thin and heavy raised designs. Whole boleros of lace or in combined lace and embroidery are numerous. Some of them would be charming combined with sheer muslin or linen frocks.

COMBINATIONS OF RIBBON

Some beautiful combinations of ribbons are seen in the shops, and the introduction of gold and silver embroidered in soft colors, and principally used for dress trimmings, is noteworthy. In all widths up to the very broad ribbons intended for sashes or girdles, there is a faint gleam of these metals.

One of the prettiest was a very broad ribbon of white ground embroidered in huge yellow roses, with here and there a dash of silver. Another lovely one of wide silver-gauze ribbon had a design of soft gray and dull pink garlands embroidered on it. Still another was a broad gauze ribbon in soft gold and white, with vaguely outlined single crocuses in their natural colors scattered all over it.

DRESSY LITTLE BOLEROS

Many of the ribbons are so wide that they are being used for the dressy little boleros with short sleeves that are so much worn with muslin or silk frocks. One lovely one had the foundation of black silk shot with gold, embroidered in butterflies of red and yellow. Strips of the ribbon and 2-inch wide black lace made the bolero. This was worn over a princess dress of black chiffon taffetas. The girdle and sash ends were of the same ribbon. One in white silk, flowered in wild roses, was made up with cream lace, and still another of yellow ribbon flowered with white marguerites, and combined with white lace was very attractive, and was designed to be worn over a yellow silk shadow-check. The edges of these boleros were all edged with lace frills to match the insertions. Another fad is to have the dressy little separate blouses, fashioned of flowered gauze or silk ribbon, and tucked mousseline or mull of the predominating color of the ribbon or in white, according to the taste of the wearer. One of these waists in light blue gauze ribbon, flowered in pink wild roses, was made up with alternate rows of the ribbon and tucked blue mull. Though pretty and attractive these waists are not very practical for Summer, as when soiled they will have to be dry-cleaned.

ROSES OF SATIN RIBBON

Soft satin ribbons are made into flowers for the trimming of frocks, and one of the new sailor-shape hats seen recently was made of black lace, its only trimming being two huge roses of light and deep pink satin ribbon. Among the newest of the imported models in hats seen at the opening of a Fifth Avenue milliner, was a broad-brimmed affair of cream lace. A band of shaded roses made of ribbon rested against the hair. The only trimming on the outside consisted of a soft, draped crown and a huge, picturesque bow of soft white satin ribbon, flowered with roses from the most delicate to the deepest shade of pink.

CHIFFON VEILS

Chiffon veils are gaining in favor and they will be worn as much, if not more, than last season. One of the novelties in this line is called the "flirtation veil." In a delicate color to match the costume, or in white, it is most attractive. Instead of going over the face and tying in the back, the veil is entirely reversed, so that it is brought from the back to the front when the face is covered, and in the way it is brought around lies its charm. Two and one-half or three yards are required, according to the way it is used; but in any case only one long end hangs down the back. A pretty style is to let the drapery go over the crown, making a bow in front. In this way it not only serves for a veil, but also trims the hat. An end is brought around each side of the hat brim, one lying on the crown at the back. The other long end then hangs down the back and is caught and brought over the face when desired. This veil has a hemstitched edge.

LONG GLOVES STILL IN VOGUE

Long gloves that have been worn all Winter are still to the fore, but as the Summer advances silk ones are replacing the kid. Also some exquisite models are lightly embroidered in Empire designs and fastening with pearl buttons. A new and ingenious device for keeping them from slipping down on the arm is the glove-garter, which is a circle of fine silk rubber edged on either side with a narrow frill of lace. Some of these are seen in gold, and in gun-metal set with semi-precious stones; but the majority are of white or cream-colored lace and would seem to be a part of the sleeve until they are removed. They are very dainty and to those who use them they will be found a great convenience.

SHELL NECKLACES

The prettiest necklaces that have been seen in many a day are the shell necklaces that come from Honolulu, and are still so uncommon that they must be ordered through a special agent. Nothing could be more beautiful in color than these necklaces and chains. They come in every pastel color, and the combinations of wonderful blue-grays, greens, pale yellows and old rose are truly beautiful. The shells are very small and alive with color. They measure from one and one-half to two yards in length, making it possible to wind them two or three times around the neck.

INDIAN BEADING

Indian beading is a new trimming, and it might as well be calletl anything else, as it comes from Paris and never saw an Indian. It comes in varying widths from half an inch to half a foot wide. The price increases with the width, and even the narrowest width is not cheap, being $2.35 cents a yard. It is well worth it, however, as it comes in the most delicate and exquisite shades. It is being used largely on evening dresses of crêpe de Chine and taffetas, and even dresses of thinner materials are seen with this trimming.

SPORTING JACKETS

One of the shops is showing a new sporting jacket for the outdoor girl. Nothing could be nicer to put on after a game of golf or tennis, or even during a game on a rainy day. It is the most comfortable and convenient wrap of its kind ever invented, as it is warm without being burdensome, and does not hamper the arms as so many wraps of this kind are apt to do. This jacket is knit by hand and fashioned like a short box-coat, being devoid of all seams, except under the arms. The model seen was dove-gray in color. The collar, like men wear on sack coats, the cuffs and also the pocket-flaps were of gray leather, giving this garment a great deal of style. It fastened down the front with a single row of silver buttons. This garment is sure to be welcomed with enthusiasm by the devotees of sports. A stock is the only kind of neckwear worn with such a jacket.

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The Mother of a King

Queen Christina of Spain

WITH the marriage on June 2d of Alfonso XIII, King of Spain, to Princess Ena of Battenberg public interest is very much concerned. After this notable union is consummated Queen Christina of Spain will retire still more into the privacy she has been seeking since she gave up the Regency.

Her life, since she married the late King Alfonso, has been no easy one. A Hapsburg, she was looked upon almost as an enemy by the Spanish people. The second wife of a hitherto childless king, she enraged those who had hoped to succeed to the throne.

After five years she found herself a widow, and bravely took the reins of government as Regent for her eldest daughter, the Infanta Maria. Then, to the delight of the nation, Alfonso was born.

The sorrows and trials of Queen Christina were by no means at an end. The Court of Spain is said to be the most ceremonious in the world. It is also—or was, at any rate—certainly the greatest hotbed of intrigue in Europe. Incipient revolutions threatened her on every side.

The disaffected parties of her kingdom were fond of hurling at her the epithet "German Hausfrau," and certainly she showed a disposition to leave Court ceremonial alone, and devote herself to housewifely duties and motherly ministrations. More important than even the governing of the kingdom of Spain was the bringing up of the youthful King. All honor to her that she recognized that fact. But her quiet ways and simple tastes alienated many of her grandeur-loving subjects who might otherwise have befriended her.

There were many who in their enmity to Queen Christina would have stolen from her the love of the baby Alfonso; but she held his affection as firmly as she held the helm of the ship of State.

A pretty story is told of an occasion when Alfonso, King of Spain, of Jerusalem, of the two Sicilies, and of a good deal more besides, if his titles hold good, howled lustily his refusal to be bathed.

The earnest representations of the officials charged with the matter failed utterly to convince him that the tub was a necessity.

The Queen was sent for, and her also he refused to obey.

"Very well, then," said she: "I shall go away and I shall cry."

"Why?" inquired his Majesty.

"Because, as you won't do as I say, I know you don't love me any more."

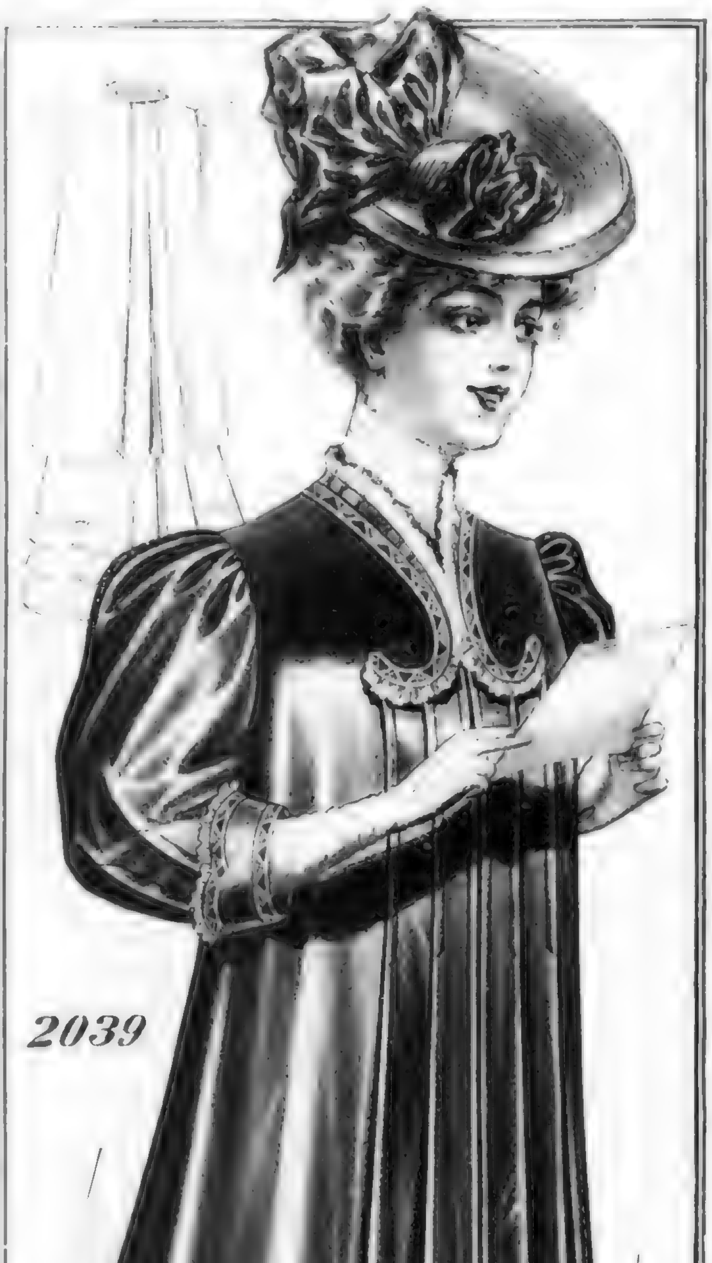
Before she had reached the door of the nursery Alfonso had tumbled out of bed and was in his bath.

"I do love you," he cried. "See, I am in this very horrid bath!"

King Alfonso will be the first Spanish monarch since the days of the ill-fated Philip II., husband of Queen Mary, to woo and wed an English bride. The King, who has to pay the penalty of royalty, and do his courting very much in public, is, of course, the youngest European sovereign.

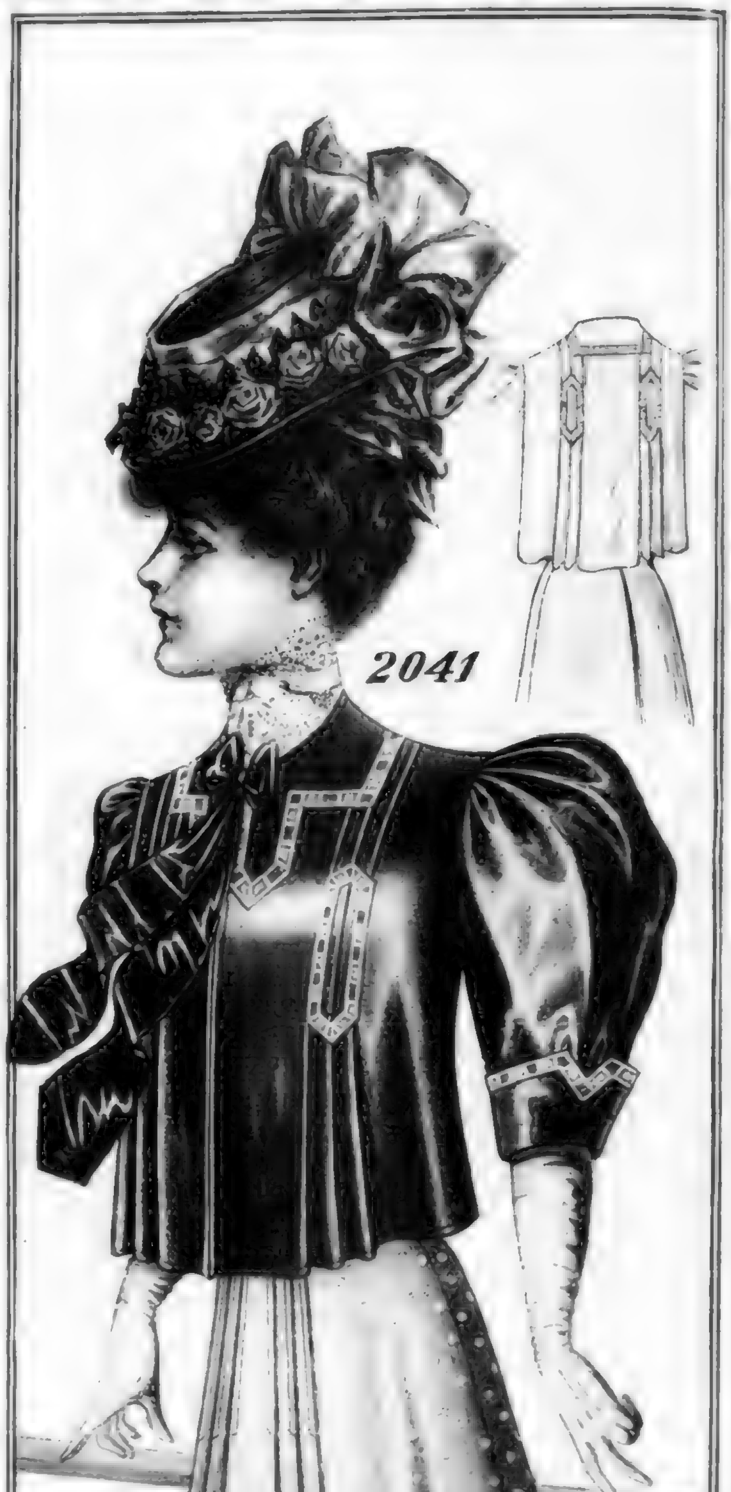
SILK COATS AND DRESSY SKIRTS FOR WOMEN

Tissue Paper Patterns of These Designs, **15 cents for Each Number.** For Prices of Pinned Paper Patterns see page



2039

2040



2041

2016

Nos. 2039-2040 is a combination of a three-quarter length silk coat that is so useful during the Summer, and a dressy skirt. The coat, **No. 2039**, is a charming model made in the soft finished taffetas that is being so much used for wraps this Summer. The front is cut in a new and attractive manner, confining the box-plaits to the front gore. The side gores fall in full folds and the back has two narrow box-plaits stitched down for about five inches from the neck. Like the three-quarter length sleeve, the neck is finished with a fancy braid and a narrow frill of either lace or silk. The model shown is a black taffetas, and would be suitable for any occasion. In white taffetas, with a fancy light blue and gold braid, combined with a skirt and waist of the same material, it would be a delightful costume for dressy wear. The hat shown in both cases matches the coat as far as possible. Though a black hat is always good style. The coat is cut in sizes 32, 36, 40 and 44 inches bust measure. Size 36 requires 10¼ yards of material 21 inches wide, with 4½ yards of lace and ¾ yard of braid. Price, 15 cents.

The skirt, **No. 2040**, is an eight-gored model, the front and back gore having two box-plaits. Two flounces go around the bottom of the skirt. The use of these are optional. The model shown is in checked black and white mohair, but it would be most attractive made up in black or white silk to match the coat. Instead of the flounces two rows of the fancy braid might be used. The skirt is cut in sizes 22, 24, 26, 28 and 30 inches waist measure. For the medium size it will require 7½ yards of 42-inch material. It is 42 inches in front and 45 inches in back. With 3½ yards of 42-inch material for the flounces. Price, 15 cents.

Nos. 2041-2016 is a combination of a Ladies' loose Pony Coat and a dressy skirt. The coat, **No. 2041**, is a most dressy little model, and will make a charming Summer wrap made up in any of the thin silks of the season. The model shown is in dark blue taffetas silk, trimmed with a dull gold braid in block pattern of red and blue. It would be most attractive in tan silk with the trimmings in dull tan and pink, and worn with a plain tan voile skirt. In a Pompadour silk figured in small pink roses, with a plain white muslin or silk skirt, it would make a most dressy little costume for calling or afternoon wear during the Summer months. It is cut in sizes 32, 36 and 40 inches bust measure. It requires 5¼ yards of silk 21 inches wide or 3 yards of 42-inch material for 36-inch size, with 5 yards of braid. Price, 15 cents.

The skirt, **No. 2016**, is a five-gored model cut in sizes 22, 24, 26 and 28 inches waist measure. For size 24 requires 5½ yards of 42-inch material. Price, 15 cents.

Battenberg Lace with Novelty Braid

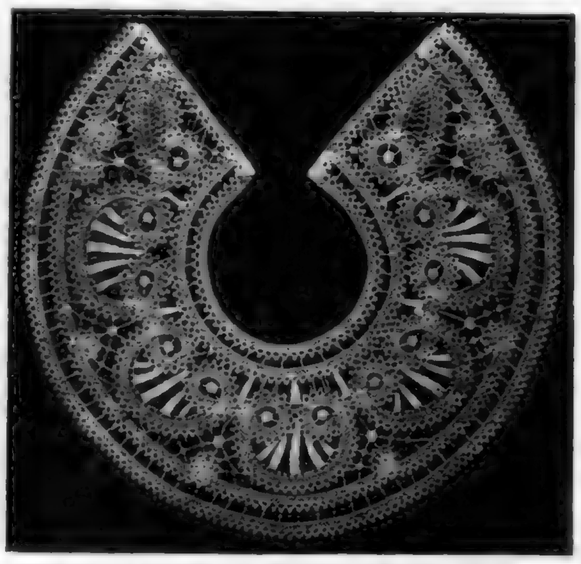
By Grace Aline Luther

(Made Exclusively for The Pictorial Review)

Readers desiring to procure the materials and pattern of this beautiful design should address Miss Luther, care of The Work Table, PICTORIAL REVIEW.

The continued vogue of lace garniture on dresses for all occasions makes new fancy braids of especial interest to the needlewoman. By their use, she may obtain such varied effects, even while possessing a scant knowledge of lacemaking.

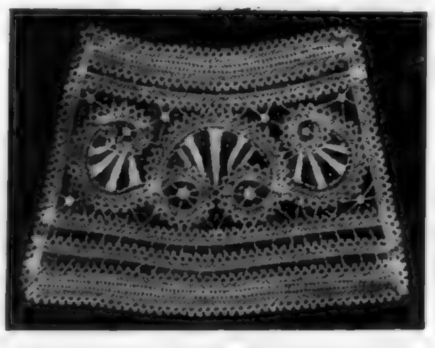
One of the latest novelty braids is utilized in the set of the yoke, collar and cuff illustrated in this article, and while the method of working is familiar to any maker of Battenberg, the final effect scarcely suggests this class of needlework.



BATTENBERG YOKE ADAPTED TO WAIST PATTERN NO. 1591

A deep picot forms one edge of the braid, while the other portion is composed of a firmly woven open mesh, and surmounted by a strong draw thread. This latter is a great convenience in shaping the braid to fit the various curves of the design, and obviates the customary tedious whipping after basting the braid upon the pattern. A moderately coarse mercerized cotton is used for the lace stitches.

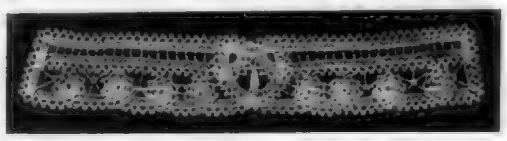
Waist pattern 1591 was used in developing the accompanying designs, but the yoke may be suitably applied to any bodice where a deep, round guimpe is desired; while the cuffs may be omitted in the event of elbow sleeves. The set complete, or in part, would be quite suitable for either silk or washable frocks, although dry cleansing is to be recommended in the latter case, as too frequent tubbing is injurious to any hand-made lace.



BATTENBERG CUFF TO CORRESPOND

The simplicity of the pattern is quite manifest, and but few directions need be given as to the stitchery, which will be familiar to any lace-worker. Before beginning to baste the braid on any pattern, give the design a little study, so that all unnecessary cutting of the braid may be avoided. The patterns of easiest workmanship, of course, call for fewest cuttings of braid, but a little close attention is sometimes demanded in order to discover the best mode of procedure.

Double lines of braid finish the top and bottom of the yoke, these lines, in both cases, being separated and joined together by twisted bars placed at every other picot. The main ornament consists of one length of braid coiled in a series of leaf-like forms attached above by twisted bars and woven points, and below with twisted bars and spider-webs. Woven points also form the stitchery within these simulated leaf forms. These woven points are very effective, and also easily made in the following manner: Make two stitches across the space to be spanned, slightly separated at the base, but meeting in the same hole at the top, after which run the thread back and forth, under and over these two stitches until the required space is covered. Keep the weaving close and even, pushing the threads in place with the needle. In the leaf forms the bases of the woven parts rest on a line of buttonhole stitches, which are seen to run along the smooth edge of the braid.



BATTENBERG COLLAR TO MATCH THE YOKE

The yoke motif is repeated on the cuff and the stitchery is the same, with the exception of the joining of braids at top and bottom. Here the two outer pieces are fagoted together, with feather-stitch surmounting the fagoting. This gives a firmer edge than the twisted bars of the yoke.

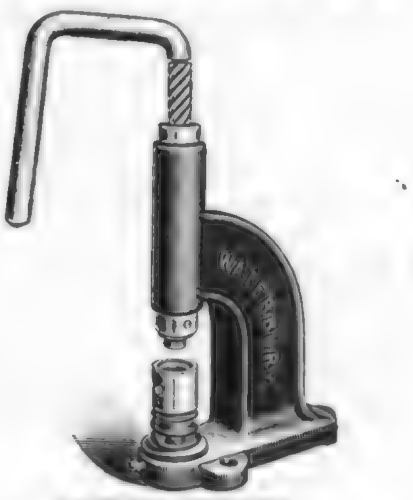
The stock should be fastened to the yoke before wearing, catching each picot point of the stock firmly to the neck of the yoke. Small featherbones must be attached as supports to the stock.

As the yoke is rather open, it will be advisable, when worn without any foundation of material, to veil the lace with mousseline or Brussels net. This also will keep the lace fresh and dainty.

Not the least attractive arrangement of the new novelty braids is one which calls into requisition a flat Irish in connection with the fancy braid which we have shown in the given illustrations. This idea may be worked out in the most simple manner with results that appear elaborate as well as fascinating. The housewife, with but few minutes at her disposal, will find it possible to make many attractive bits of lace, which may be utilized either as dress accessories or in household decoration.

Then, too, when desired, the braids may be dyed, thus being made to harmonize with any color scheme, whether for the gown or furnishing of the home. This process of dyeing has become so general and made so simple that many ladies undertake, without hesitation, the coloring at home, thereby saving time and bother, and in return enjoying the satisfaction of having the desired shadings.

Another gratifying result may be reached by using the braids in *appliqué*. In this case, the lace may be transferred to the fabric itself after the design has been first executed on the lace pattern. Portions of the design may be embroidered with colored silks, which may be made to give the effect of bewitching French trimmings. Or the embroidery may be arranged to take the place of background stitches, and if well distributed and executed, will give an effect at once interesting and unusual. Any needlewoman who will try it, is likely to become infatuated with the process. But, bear well in mind the need of proper embroidery lines; do not cover your fabric so thoroughly that the effect of both braid and stitchery is lost. The time has passed when it was thought artistic to too closely stud a design with every known variety of stitch. These novelty braids are equally appropriate for all kinds of table napery, as they elaborate design, and eliminate complicated stitchery.



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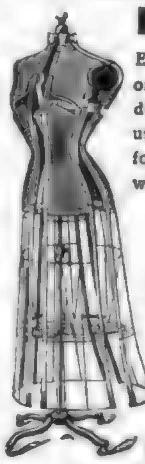

BUST AND HIPS

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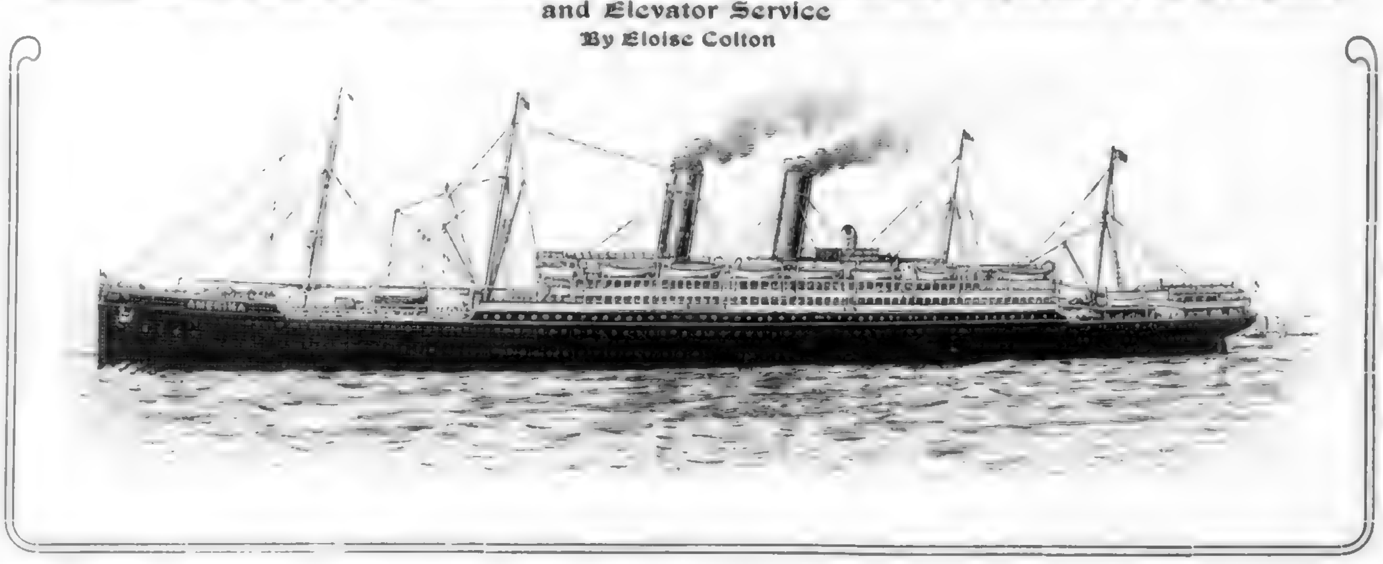
Lady Agents Wanted.

Crossing the Ocean Nowadays

A Glimpse of the Internal Wonders of the Steamship "Amerika" equipped with Telephone and Elevator Service

By Eloise Colton



An ocean voyage is robbed of many of its apparent perils and discomforts when it is taken under the modern luxurious conditions which obtain in the newest steamships. The last new addition to the noteworthy ships of the Hamburg-American Line marks the top-notch of luxury available in taking the trip across the Atlantic from New York to Plymouth and Hamburg, barring only the possibilities of a Kipling air-ship, should such a chimera ever eventuate. Safety, ease, health, and diversion have all been considered, and many new devices have been added which insure the comfort of at least 4,000 human beings during a seven-day trip across.

The isolated life which a voyage necessitates gives one an impression of the bigness of the swiftly-moving thing which traverses it. Six decks are comprised in the *Amerika's* make-up with an electric elevator connecting them, and she displaces 42,000 tons of water. The decks are known somewhat whimsically as "the Kaiser deck," "the Washington deck," "the Roosevelt deck," "the Cleveland deck," etc.

By a perfect system of ventilation, the stokers in the engine-room are made comfortable, and the old-time condition of men stripped, streaming with sweat, and half-dead from exhaustion is unknown on the *Amerika*. The furnaces consume 350 tons of coal every day.

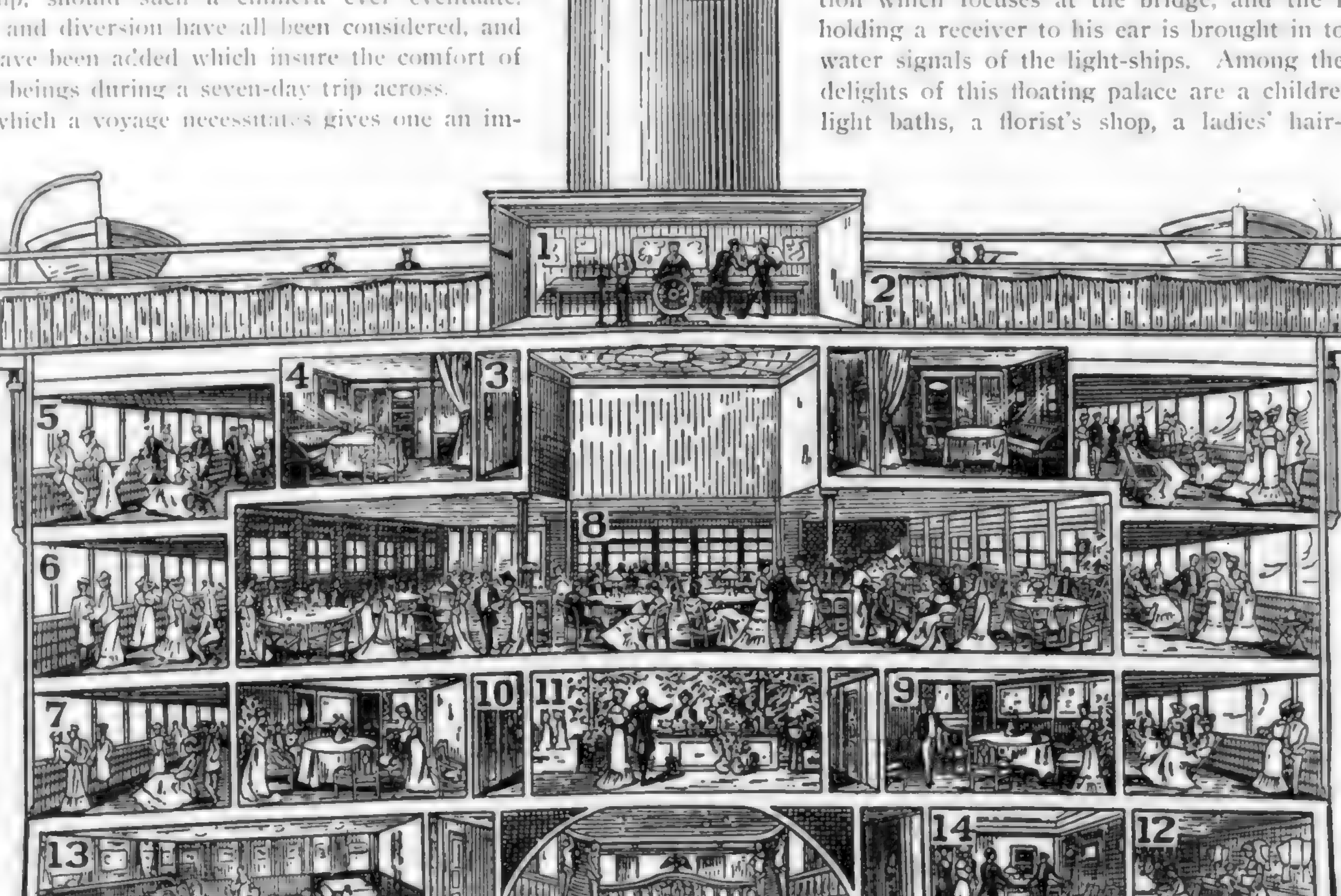
In order to get an estimate of the vast space devoted to cargo—10,000 tons is the full cargo—it must be realized that it would require 640 freight cars to transport that amount.

There are seven kitchens on the *Amerika* and chefs galore; likewise 133 waiters. The telephone and electric-light wires are as intricate as those of a miniature city. A daily newspaper is published on board, and is laid on the breakfast-plate each morning.

The system of water-tight bulkheads has been brought to such perfection that almost absolute safety in case of accident can be assured. The captain has complete control of everything, by the perfect system of centralization which focuses at the bridge, and the navigating officer by holding a receiver to his ear is brought in touch with the under-water signals of the light-ships. Among the other wonders and delights of this floating palace are a children's nursery, electric-light baths, a florist's shop, a ladies' hair-dressing parlor, the Marconi wireless system, and a luxurious modern restaurant known as "the Carlton" which is a reproduction of the London hotel, where freshly-cut flowers and glittering glass and dainty china and gold plate make up the general effect, where beautiful women in evening dress and severely-clad men in the masculine equivalent dine at their ease.

The following list will show the way the space is divided in the transverse illustration of the *Amerika*, permitting one to obtain an idea of the vastness and perfection of this palatial modern wonder:

1. Navigation room.
2. Bridge.
3. Hallway.
4. Stateroom de luxe.
5. Sun deck.
6. Promenade deck.
7. Under-deck.
8. The Carlton restaurant.
9. Royal stateroom.
10. Hallway.
11. Flower shop.
12. Writing room.
13. Children's room.
14. Telephone room.
15. Main dining-room.
16. First-class staterooms.
17. Steam kitchen.
18. Main kitchen.
19. Hallway.
20. Steerage department (for families).
21. Baggage room.
22. Shower bath.
23. Apartment for stewards.
24. Hallway.
25. Cold storage room.
26. Storage room.
27. Food Storage Room.
28. Engine room.
29. Double bottom.



TRANSVERSE VIEW OF THE STEAMSHIP "AMERIKA"

The Decoration of Our Walls. II.

(Continued from the May number)

By T. Celestine Cummings

describing the new rose wall-rs in the May number, the ming effect of the climbing vines ing into full bloom at the frieze noted. For this sort of decora- the ceiling should be tinted a misty green, the merest hint of being given to the cream-white l with which the woodwork of oom is painted. A pretty mat- with green Japanese designs tered over it may cover the floor, rugs, showing the rose-leaf, and the lighter tints; or a floor ring of a golden-green terry may be used. The effect of combination will be as pretty if roses are yellow as if they are son or pink.

he Crimsom Rambler is one of prettiest of the rose designs, as small foliage of the climbing s is very decorative. and the ters of color in the blossoms that n the brilliant frieze are refresh- y attractive.

nother pretty rose effect may be ieved as follows: Paper the walls with a delicate green moiré paper with a rose frieze. Arrange a border the frieze paper on the wall around window casings and the door. The soft, thin white of the window draperies will have a beautiful setting n the roses. The furniture may be n pale green or cream white, or it uld even look well if of light oak.

One cannot always obtain bedsteads, dressers and chairs in these lovely tints to harmonize and blend with the color design of the walls, but it is very easy to transform an old set of chairs and bureau and the iron bedstead by using the coat of paint desired; and the results are always so pretty and satisfactory.

Sometimes one may come across an armful of samples or remnants of wall-papers that are treasures. These may be had for little or nothing, the cost is so small, and with these you may give an artistic panel effect to the bedroom or "den."

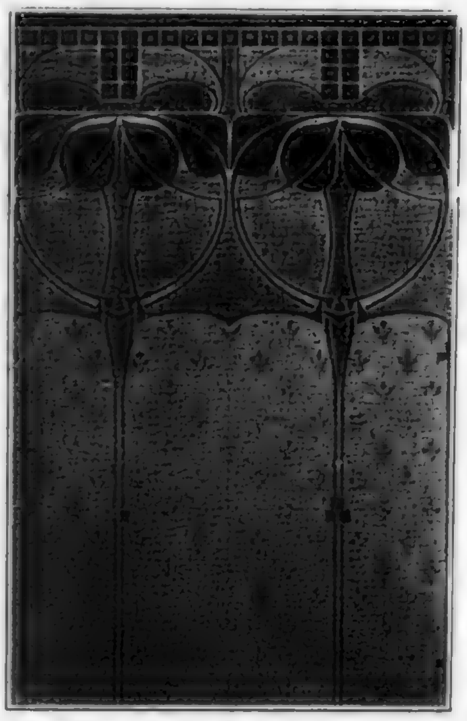
For the panel effect the designs should be long grasses or flowers on tall stems, such as hollyhocks, golden-rods, snowballs and others. For a bedroom in sunny yellow tints on the north side of the house what would be more cheerfully picturesque than alternate panels of golden-rod, hollyhocks in their lighter yellow tints, and cream-white hydrangeas. Hide the joinings by strips of split bamboo. The panels should be the height of the chair-backs, and a plain paper of light yellow finish the walls to the ceiling. If it is low, no frieze will be required as this always detracts from the height of the room; merely run a strip of the bamboo along, and also make a finish with it, to the top of the panels. To keep the color scheme perfect, the pictures on the walls should be tinted in yellows with an undertone of soft reds, showing the red-orange in flashes here and there. If clever with the brush, or even colored crayons, touch up some of the etchings or other gray and white tinted pictures that you wish to use. A bedroom suit of cherry would be the kind to use for this room.

A paper for the Summer cottage gives a delightful outdoor effect with its growth of tree, grass, and trailing wistaria over a bamboo lattice. This reaches more than halfway up the wall, and meets a light yellowish-green paper carried to the ceiling.

For the guest bedroom what could be more pleasing or restful than a paper over which the dainty plumes of lilac blossoms are scattered, having for a frieze the tops of the bushes. For the living or sitting-room the most satisfactory wall-coverings are in plain tints, and light-giving colors are the most healthful. These include all the yellows and all the colors in degree which have yellow in their composition. There is a wide choice of range in yellows, but the richest shades are those with a hint of red in their composition, as also in the reds of a soft indefiniteness there should be a hint of yellow to make it perfect. Yellow is illuminating for a dark hall, as well as for north rooms. A bronze-brown dado will be effective. and the frieze should show both colors.

For a library or hall the wall-papers in the "art nouveau" designs in the indefinite neutral tints harmoniously blended are most satisfactory. For a morning room, the iris design is pretty, and some very charming results have been achieved with nasturtiums and wistaria. A forest effect is excellent for some rooms, especially for rather dark rooms, the side walls being covered with foliage resembling forest trees and the frieze showing the tree-tops.

There is no better combination for the kitchen walls than that of blue and white, to give a clean, light effect. Use a gloss white paper with an old Dutch tile pattern. Paper from the ceiling straight down to the woodwork (surbase), if you would avoid a lot of hard work, for the wood wainscoting on a level with the chair-backs is always a good place for the lodgment of dust, bugs and germs, if any are within the kitchen's limits, for they are sure to collect in the joinings of the woodwork.



(The Henry Bosch Co.)

ART NOUVEAU DESIGN IN WALL-PAPER WITH CHARMING COLOR TONES

Useful Hints

If my children cut papers for amusement, I keep a small basket for them in which to gather up all the litter they make. After the evening meal they always have several little stories read to them, which they select from their own little books. They are generally willing, then to be put to bed.

Mrs. V. E. D.

SATISFACTORY WAY OF SWEEPING

After trying several ways of sweeping I find the following the best for every-day use: Put a quart or so of warm water into the mop-pail and dip the broom in frequently, shaking well against the pail before removing. Change the water when it becomes dirty, and see if your carpet, matting or bare floor does not look fresh and clean, and the furniture and room free from dust? I invariably sweep this way.

M. F. W.

HOW TO TREAT A CIRCULAR SKIRT

Cut and sew the skirt together. Hang and trim the bottom, as you wish it to be finished. Stitch the belt firmly in place. Lay the skirt on the ironing-board, wrong side up. And if the goods will permit, dampen slightly, rubbing and pulling from top to bottom the part which is bias. Take a moderately hot iron and press firmly from top to bottom; always the bias, that is the part that sags. The front and back are cut straight and remain as they are cut at first if the goods has been shrunken. If you will do this as directed there will be no ugly sagging skirt. This was learned by bitter experience, rows of stitching and braid being ripped and replaced many times before the skirt was perfect.

Mrs. A. R.

When Phyllis Comes to Stay

The nightingale will hush its note,
  The thrush will leave the spray,
The blackcap and the warbler too,
  When Phyllis comes to stay.
The Queen of Flowers: she dare not bloom,
  And all that own her sway
Will change their homage from the rose
  When Phyllis comes to stay.

The glory of the sunlit sky
  Will fade e'er close of day,
Those azure eyes will kill its blue,
  When Phyllis comes to stay.
And all the joys the zephyrs bring,
  And all the Summer gay
Will lose their power to please us best,
  When Phyllis comes to stay.

R. Wyverne.

KOSMEO
TOILET CERATE

Photo of Mrs. Gervaise Graham by Tonnesoh, Chicago, November 5, 1905.

DO YOU REALLY WANT
A Good Complexion?
Are you willing to spend ten minutes a day to get it?

Kosmeo is different from any other preparation you have ever used—it creates a perfect complexion. The very first application will show an improvement in your complexion, and every time you use it the improvement will be more noticeable.

It Only Takes Ten Minutes a Day to cleanse every pore of the skin from dirt and the hardened sebaceous secretions, and give new life to the indolent, clogged pores—to give a delightful freshness to the harsh dry skin, and to prevent the wrinkles which are the result of dryness—to soothe and heal the sunburned, or chapped, irritated skin—to absolutely prevent tan, sunburn, freckles, and other harmful effects of sun and wind—to make the skin soft, clear, fine grained and youthful looking. Kosmeo is unequalled for men's use after shaving as it prevents irritation and keeps the skin in perfect condition.

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requires no exhausting massage or rubbing, and has positively no harmful effects. It makes and keeps the skin as soft, clear and fresh as a young girl's, and feeling as fresh as it looks. It may be used on children's faces, and never causes hair to grow on the face, as it contains no mineral oils

I, Gervaise Graham, am a grandmother with grandchildren old enough to go to school. I have made my Kosmeo for over 16 years, and have used it myself daily during all that time, while it has been used by thousands of my patrons as well, so that I know what Kosmeo will do, and I am positive that a fair trial will convince *you* of its merit and prove to you that it is the best toilet preparation you have ever used.

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50 CENTS
(ONE SIZE ONLY)

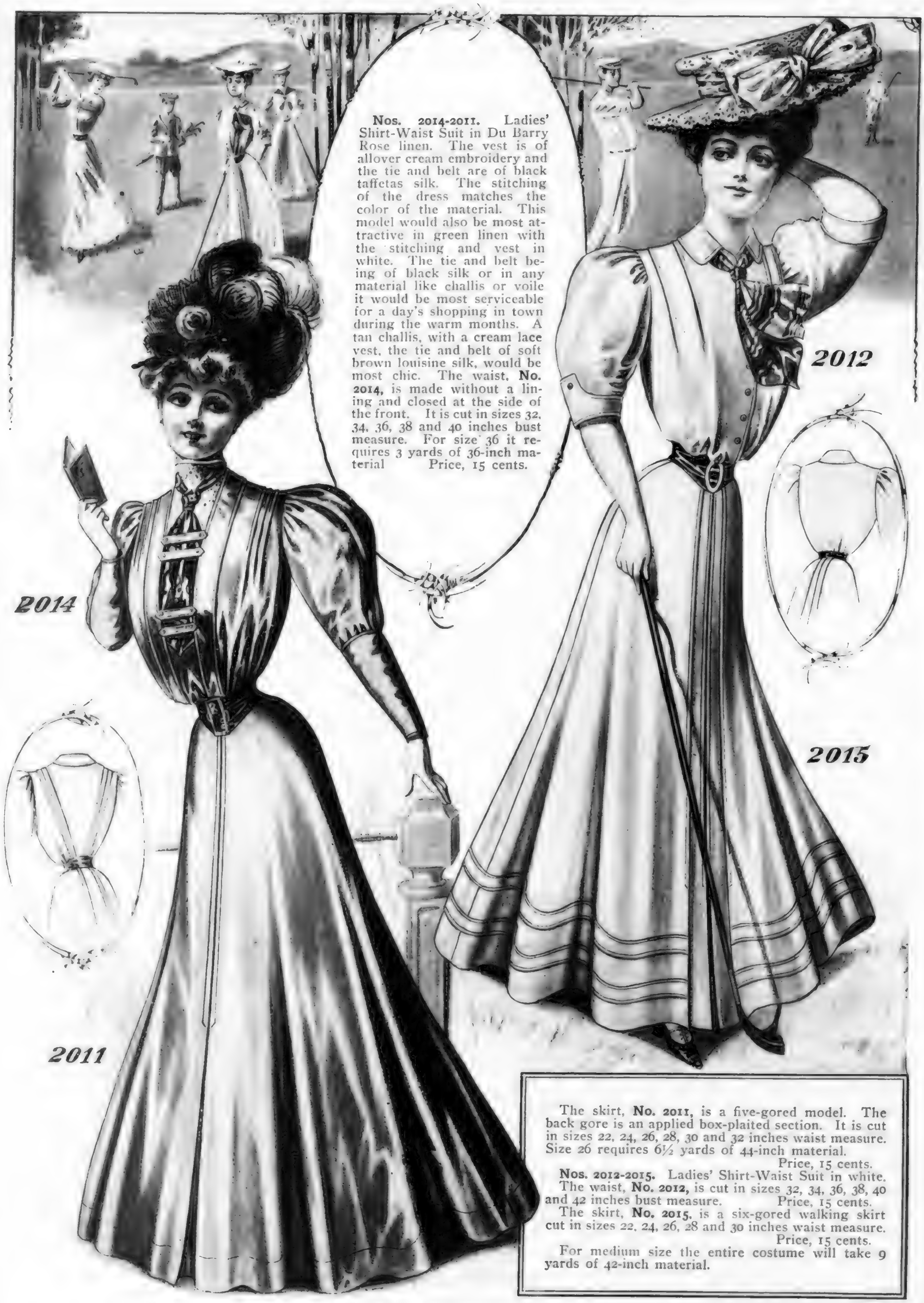
Nearly all Druggists sell Kosmeo. If your druggist has it, buy of him and ask him for a Kosmeo booklet, which tells you how to use it. ℂ If your druggist does not sell Kosmeo send me his name and 50 cts. and I will send you a jar by mail prepaid

I have had an experience of over twenty years in the treatment of blemishes of the skin, and if you will write me frankly telling me the trouble with your complexion your letter will have my personal attention and I will be glad to advise you what to do for it.

I Will Send You a FREE SAMPLE of KOSMEO should you prefer to test it before buying a jar, if you will send me your druggist's name

The KOSMEO Book is sent FREE and is well worth writing for as it contains valuable information about the complexion which every lady should know.

MRS. GERVAISE GRAHAM
1299 Michigan Ave., Chicago.



Nos. 2014-2011. Ladies' Shirt-Waist Suit in Du Barry Rose linen. The vest is of allover cream embroidery and the tie and belt are of black taffetas silk. The stitching of the dress matches the color of the material. This model would also be most attractive in green linen with the stitching and vest in white. The tie and belt being of black silk or in any material like challis or voile it would be most serviceable for a day's shopping in town during the warm months. A tan challis, with a cream lace vest, the tie and belt of soft brown louisine silk, would be most chic. The waist, **No. 2014,** is made without a lining and closed at the side of the front. It is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. For size 36 it requires 3 yards of 36-inch material Price, 15 cents.

The skirt, **No. 2011,** is a five-gored model. The back gore is an applied box-plaited section. It is cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Size 26 requires 6½ yards of 44-inch material. Price, 15 cents.

Nos. 2012-2015. Ladies' Shirt-Waist Suit in white. The waist, **No. 2012,** is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

The skirt, **No. 2015,** is a six-gored walking skirt cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

For medium size the entire costume will take 9 yards of 42-inch material.

SHIRT-WAIST SUITS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9.

The Work Table

Tatting and Crocheting Combined

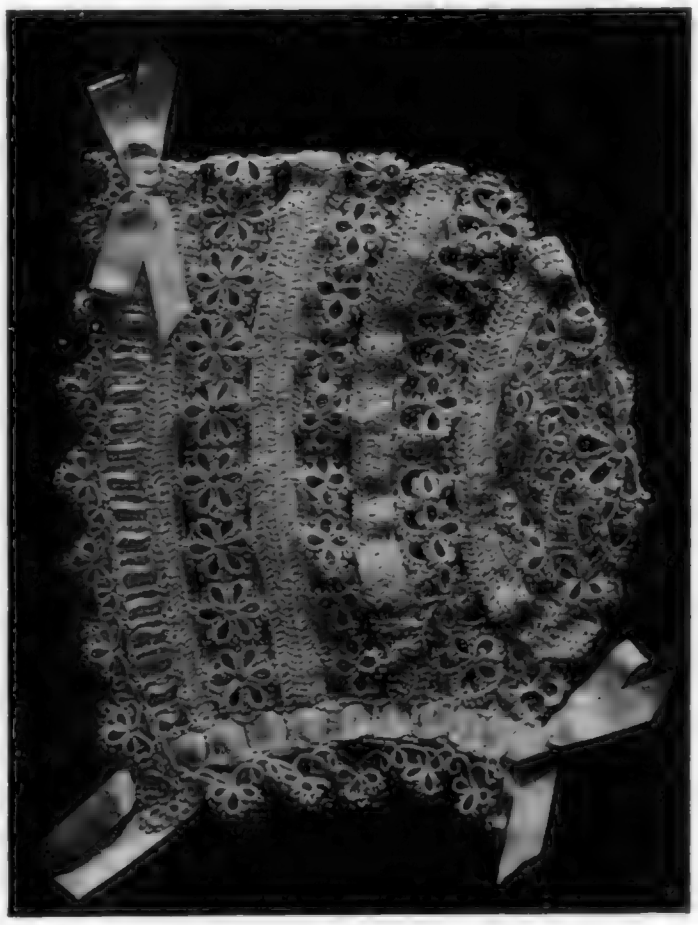
An Infant's Cap

TATTING **is a feminine** art which has fallen into desuetude somewhat, but as it admits of very beautiful uses and effects, especially when united with crocheting, its revival is assured. Any woman who is quick with her fingers could make the infant's cap illustrated on this page in an astonishingly short time. If she happens to be familiar with the use of double shuttles in tatting she will not find it difficult to execute. The cap is made of cream-white knitting silk and is finished with narrow white satin ribbon run through the insertion just back of the edging. The following instructions will aid one in making this pretty cap.

In ordering this dainty baby cap address THE WORK TABLE, enclose the requisite amount, with an additional dime for forwarding the order, and state the page and date

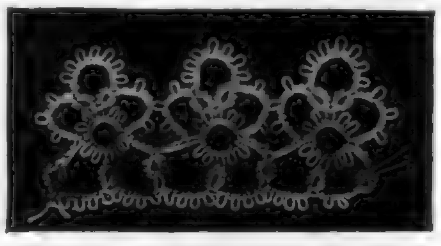
Abbreviations used in the directions are as follows: "p." picot, "d.s." double stitch, "ch." chain, "w." wheels, and "r." rings.

With single shuttle make 7 d.s., 13 p. with 2 d.s. between each p., 7 d.s., close. This makes 1 r. Repeat until you have six r's., joining each ring after the first 7 d.s. to the last p. of the last r. made, being careful to join the last p. of sixth ring to first p. of first r. Cut off thread, leaving it long enough to buttonhole once around the small opening in the centre of w. to give it a neat finish.



THE FINISHED CAP, MADE OF TATTING AND CROCHETING

With one shuttle make 5 d.s., 5 p. with 2 d.s. between each p., 5 d.s., close; 5 d.s., join to last p. of first r., 2 d.s., 4 p. with 2 d.s. between each p., join to middle p. of centre w., 2 p. with 2 d.s. between each p., 5 d.s., close. Repeat first r., making three rings, which form the clover leaf. Join thread of second shuttle in middle ring of the clover leaf and make a ch. of 2 d.s., 9 p. with 2 d.s. between each p., 2 d.s. Now with one shuttle make 5 d.s., join to third p. of last r. of clover leaf, 3 p. with 2 d.s. between each p., join to tenth p. of an r. in centre wheel, 4 d.s., join to fourth p. in next ring of centre wheel, 3 p. with 2 d.s. between each p., 5 d.s., close. With two shuttles make a chain of 2 d.s., 9 p. with 2 d.s. between each p. With one shuttle make first r. of second clover leaf, joining at place for third p. to last p. of single r. Repeat the clover leaf and single r. until the centre wheel has been encircled. Next make clover leaf and ch. as directed above, leaving out the single r. and joining the middle of the ch. to the middle p. in ch. that has the single r. Repeat this until the enlarged centre has been encircled. Now fasten thread in middle p. of middle leaf of clover leaf, crochet a ch. of 12, fasten in middle p. of next middle leaf, and so on until you have crocheted entirely around the centre piece; for the next row crochet around, throwing the thread over once. Make three rows, narrowing four times in each row, to shape the hood.



AN EXAMPLE OF TATTED EDGING

With one shuttle make a clover leaf as follows: 5 d.s., 9 p. with 2 d.s. between each p., 5 d.s., close; repeat, joining last p. of r. just made to the ring you are working on after the first 5 d.s. are made. Fasten thread of second shuttle to middle leaf of clover leaf, make a chain of 2 d.s., 11 p. with 2 d.s. between each p., 2 d.s., fasten into fifth p. of last r. in clover leaf; with two shuttles make chain of 2 d.s., 11 p. with 2 d.s. between, 2 d.s. With one shuttle make clover leaf same as last one, joining the place for fifth p. to the same place the ch. was fastened. Repeat until the large centre piece is encircled.

Join thread to middle p. of chain, crochet ch. of 7, join to middle p. of next ch. Continue until there are but 4 ch. of the last row of tatting left, turn, throw thread over and crochet three rows.

With one thread make 5 d.s., 7 p. with 2 d.s. between 5 d.s., close; repeat until you have four such r. joining each r. after 5 d.s. to last p. of last r. made, and in the fourth r. join the last p. to first p. of first r. Make 18 such medallions, joining each medallion to the one before it by means of the middle p. in one r. Crochet these to the part of the cap made as you crochet the last row. Now make three more rows of crocheting (as shown in picture), then with one thread make 5 d.s., 7 p. with 2 d.s. between, 5 d.s., close; continue this until you have six r., making a small wheel like the one for centre back. Make 17 of these, joining to one another by means of p. in two of the rings. Crochet this row of wheels to the crocheted part, same as you did the medallions. Crochet two rows to this piece of tatting, throwing the thread over once, then for the next row throw the thread over three or more times, according to the width of ribbon you wish to use, crocheting in every other stitch of the last row of crocheting. Fit the neck by means of a chain crocheted to the lower part of the cap.

Crochet a place for the ribbon the same as at the front. Finish the edge of front by an edge made as follows: 4 d.s., 5 p., 2 d.s. between each p., 4 d.s., close; 4 d.s., join to last p. of first r., 7 p. with 2 d.s. between, 4 d.s., close; 4 d.s., fasten to last p. of last r., 5 p., 2 d.s. between, 4 d.s., close. Join thread of second shuttle to middle r. of clover leaf, make a ch. of 7 d.s., 1 p., 3 d.s.; with one shuttle make 4 d.s., join to second p. of last leaf, 4 d.s., 1 p., 4 d.s., close; with two shuttles make a chain of 3 d.s., 1 p., 3 d.s. With one shuttle make 4 d.s., join to p. in last r., 4 d.s., 1 p., 4 d.s., close. With two shuttles make ch. of 3 d.s., 1 p., 7 d.s., and make another clover leaf joining place for third p. to p. of last small ring.

The edge for the bottom is made in the same way, except the omission of the 1 p. in the ch. of 10 d.s. that leads from the clover leaf. Crochet these edges on with the double crochet to make them more firm.

This cap may be worn during the Summer without lining and with a frill of plaited lace around the face. Add a quilted lining for Winter.

Materials: Two spools of knitting silk, size 300.

SHIRT WAIST HOLDER AND SKIRT SUPPORTER
Every fixture adjustable to any place needed. Any waist line can be formed and maintained. Shirt waists can not pull up at the sides. One **Delight Waist Former** on every **Supporter** and one extra **Former** free to every lady sending **25 cents.**

DELIGHT WAIST FORMER AND GIRDLE COMBINED

For Giving the Latest Style Front Effect, and Forming a Smart, Trim Girdle without Sewing, Boneing or Pinning. The only Girdle Former which is adjustable to any width ribbon and will not slip out of place.

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YOU CAN IF YOU WEAR
SPRING-DUZ-IT
Shirt Waist and Skirt Holder

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564 Washington St. BOSTON, MASS.

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Nickel Plated $1.75
"INAMINIT"
SKIRT MEASURE
Will hang skirt exact even length all around, any height from floor to 12 inches.

INDISPENSABLE TO DRESSMAKERS AND EVERY WOMAN WHO MAKES HER OWN CLOTHES.

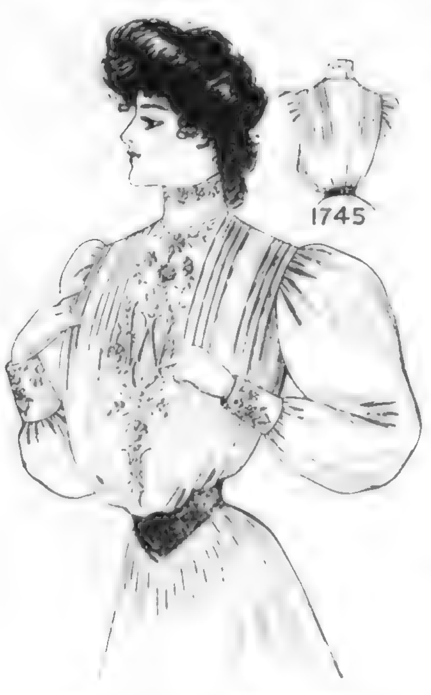
No Experience Necessary. Indestructible. Money Returned If Not Satisfactory.

GEM TOOL WORKS, 335-C Broadway, New York

HAIR RESTORER
HALE'S TURKISH ELIXIR
TURKISH ELIXIR has been used for fifty years to restore gray, streak or faded hair to natural color quickly and permanently; harmless, does not stain, stick or grease, gives perfectly natural **Light Brown, Dark Brown** or **Black.** Promotes growth, removes dandruff, **beautifies** the hair. Makes you look 10 years younger. Price 50c. Triple quantities, $1.00. Trial size, 25c. **Tremont Mfg. Co., 11 Franklin Sq., Boston.**

Lady Manager in every county; office in your home if desired. Salary $15.00 Per Week and expenses. Address F. E. Barr, Mgr., Como Block, Chicago, Ill.

Summer Blouses and Sleeves



No. 1745. Ladies' Initial Shirt-waist

No. 1745. Ladies' Tucked Shirt-waist especially designed for an initial embroidery design. The pattern shown is a simple waist opening in the back. The front and back have two groups of four tucks each, stitched only to the bust line in the front. The initial embroidery pattern is then stamped directly in the front between the first group of tucks. The pattern shown is a design of daisies and is most effective when worked on fine nainsook, Persian lawn or batiste. The cotton used is mercerized and care should be taken in buying this cotton that it is not too coarse for the material used. This would also be a pretty design for a white or lilac China silk shirt-waist, embroidered in white silk. The collar and cuffs are also embroidered in a design of daisies, and the collar design can also be used for a belt. The shirt-waist is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3 yards of 36-inch material.

Price, 15 cents.

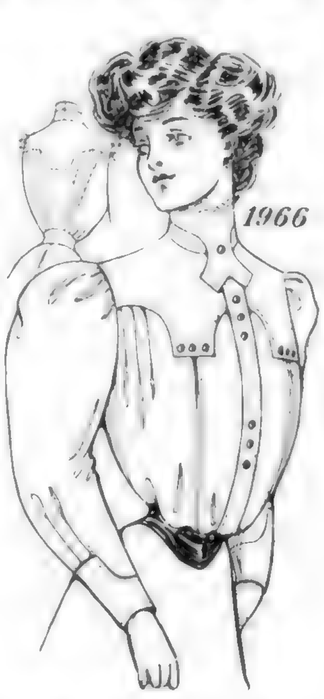
The initial embroidery design is published exclusively by the Pictorial Review Company, and the price of the perforated pattern is 40 cents.

No. 1966 is a Lady's Shaped Yoke Shirt-waist in light green linen, embroidered in white. The front has three tucks in each side of the centre-front stitched down for about three inches from the yoke. The back has six tucks, three on each side of the centre. In white Victoria lawn, the embroidery done in shadow work, it would be most effective. In any of the colored or white lawns of Summer it would make an attractive shirt-waist for morning wear. The pattern comes in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 4 yards of 27-inch or 3 yards of 36-inch material.

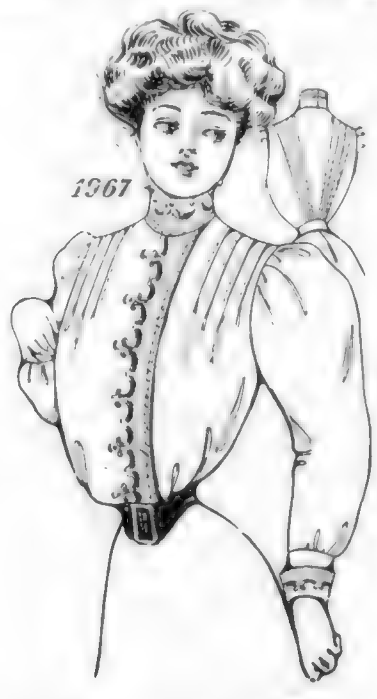
Price, 15 cents.

No. 1967. Ladies' Long-sleeve Shirt-waist without lining and closed on the left side of the front. Made in dull blue chambray with the collar and cuffs of heavy tan linen, outlined with fancy cotton braid the color of the chambray. This is a charming model for a morning waist, and will make up well in any of the linens, lawns or fancy waistings. The pretty model in dark blue linen had the collar and cuffs of light blue linen outlined in blue and white cotton braid. This model would be very pretty made up in plain white lawn, outlined with tatting, the collar, piece down the front and cuffs of flowered lawn. This pattern is cut in sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Size 36 requires 3¼ yards of 36-inch material with 1¾ yards of fancy braid.

Price, 15 cents.



No. 1966. Ladies' Yoke Shirt-waist



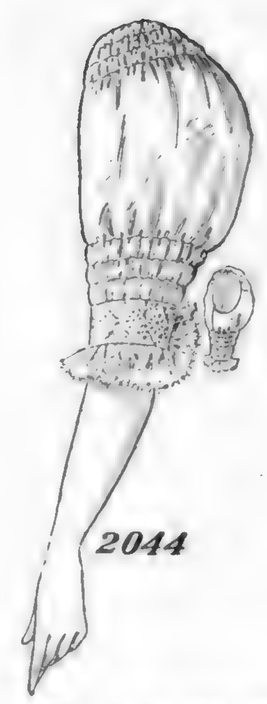
No. 1967. Ladies' Long Sleeve Shirt-waist

No. 2043 is a Ladies' Elbow Sleeve for any fancy morning or afternoon gown. It is made with six tucks, a stitched band ornamented with half a dozen small pearl buttons, and a narrow ruffle of lace or embroidery. The pattern is cut to correspond with waists 32, 36 and 40 inches bust measure. Size 36 requires 2¼ yards of 21-inch or 1¾ yards of 27-inch material, with 2¼ yards of lace and one dozen buttons. Price, 10 cents.

No. 2044. Ladies' Shirred Sleeve with lining. This model is for fancy afternoon and evening dresses, and is suitable for organdie, mull and chiffon, as well as thicker materials, like foulards and taffetas. The sleeve is cut in to correspond with waists 32, 36 and 40 inches bust measure. Size 36 requires 1¾ yards of 21-inch or 1¼ yards of 36-inch material, with 2 yards of lace. Price, 10 cents.

No. 2042 is a Ladies' Three-quarter Coat Sleeve cut to correspond with sizes 32, 36 and 40 inches bust measure. Size 36 requires 1¾ yards of 27-inch or 1 yard of 54-inch material, with 1¾ yards of lace and 2 yards of braid.

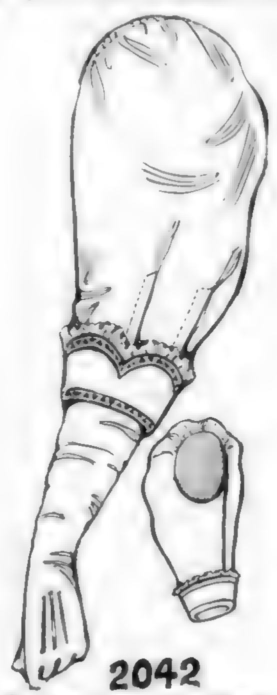
Price, 10 cents.



No. 2044. Ladies' Shirred Sleeve

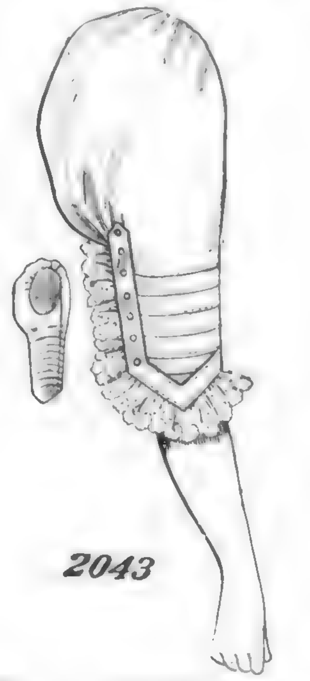
No. 1968. Ladies' Shirred Yoke Waist with elbow sleeves, made up in light blue China silk, with narrow insertions and medallions of white Valenciennes lace. The model would be attractive made up in any of the thin Summer silks, in plain or embroidered effects or in embroidered batiste. The waist is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3¼ yards of silk 27 inches wide, with 2 yards of lace insertion and three medallions.

Price, 15 cents.



2042

No 2042. Ladies' Coat Sleeve



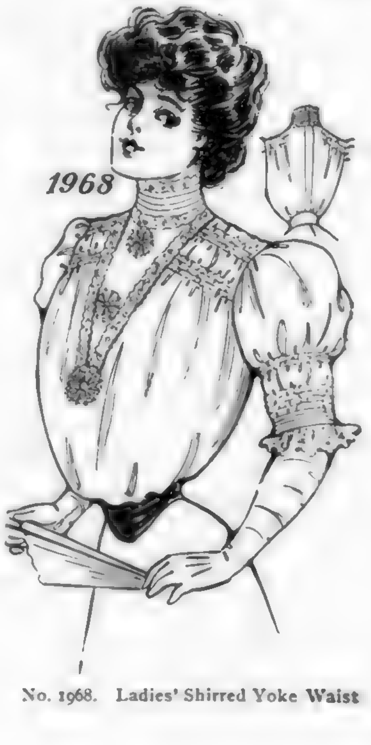
No. 2043. Ladies' Elbow Sleeve

The June Cover Design

The charming model shown on the June cover is a Princess dress of soft pink batiste shirred at the waist and embroidered in small black dots. The yoke and insertion on the sleeves and skirt are of embroidered white net and the ruffles of the yoke and sleeves are of fine lace. Between the two insertions on the skirt a piece of plain pink batiste is embroidered in shadow work. This model is also shown on page 8 of this number in white batiste combined with fine lace.

Another charming model is in flowered silk, with the yoke, insertions on the skirt, and ruffles on the sleeves of fine Irish lace. If made in embroidered cotton voile or any of the pretty printed dimities, combined with heavy, French hand embroidery in white or cream color, it would be a charming costume for morning wear, made up without the yoke, in cream-colored silk, flowered in yellow roses, the insertions and lace being of deep cream-colored guipure; the square neck finished with a full ruffle of the same it would be an exquisite dancing gown. This model is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. For size 36 it will require 10¾ yards of material 27 inches wide, 1¼ yards of allover lace and 10 yards of insertion; with 6 yards of edging for the entire costume. Price, 15 cents.

For prices of Pinned Paper Patterns, see page 9.



No. 1968. Ladies' Shirred Yoke Waist

So every lover of fancy work, every art-needle worker in America may become acquainted with

Artsilk

THE NEW EMBROIDERY
for working
Table Covers, Cushion Tops and Doilies

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Made from a Pure, Odorless, Impervious natural fibre, without acids, chemicals or ingredients, and recommended by physicians and chemists for purity and hygienic qualities

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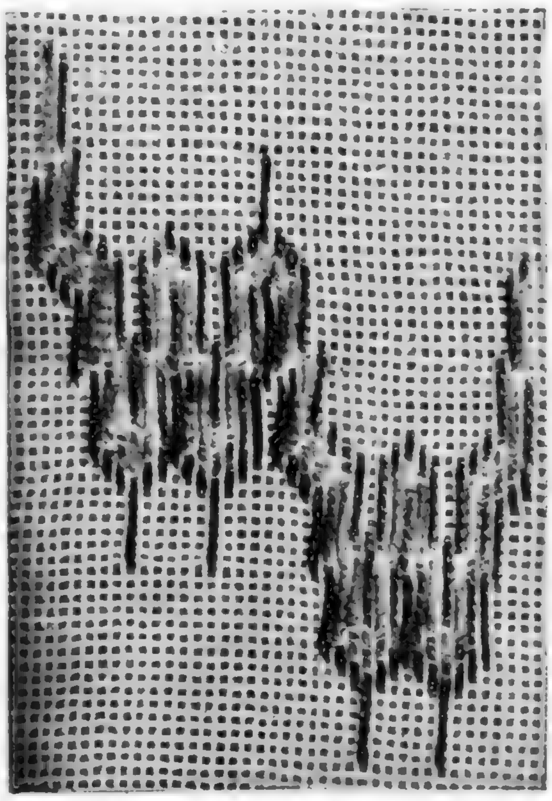
Detroit & Buffalo Steamboat Co.

Antique Style of Embroidery

The Old Bargello Pattern

IN the Bargello Museum at Florence, there is a set of six old chairs of carved dark wood, the backs and seats of which are worked in what is probably the oldest Florentine embroidery design extant. The coloring does not commend itself to modern ideas, the greens are too crude, and the yellows too bright, but the actual pattern is well worth studying with a view to reproduction in softer hues. Florentine embroidery (also known as Hungarian work) was much in vogue some years ago, and is once more establishing itself in public favor. Every fancy shop sells the celebrated "Bargello pattern," as it is called, the design having been so named after the ancient palace in which the chairs repose.

To begin with, there are only two lengths of stitches in the whole design: a short one of two holes and a long one of seven. By two holes it is implied that the needle coming up through a hole in the canvas (this does not count) passes over the first hole and goes down through the second one. In the same way a stitch of seven—the long one—passes over six holes and is worked into the seventh. The canvas employed must be single mesh, and sufficiently fine to allow the thread or silk to completely cover it, without, however, letting these become frayed in the process, and, of course, the needle must also be in proportion. The work is done along the canvas, not diagonally, and each stitch starts one hole above the bottom or one hole below the top of the preceding stitch, so that they overlap. This is the invariable rule. Thus the needle going down through the seventh hole is brought out again immediately beside the sixth hole of the former stitch; this is for a down stitch. For an up stitch the needle is brought out beside the first hole of the former stitch, remembering always that the hole from which it emerges does not count. The work should be done in an embroidery frame, as by this means a more even result is obtained.



THE OLD BARGELLO PATTERN

The Bargello pattern is far too wide to be shown completely in these pages, but a small piece of the commencement has been worked on extra coarse canvas so as to show the method of proceeding.

For those who may like to work the old design in its original coloring (which is here used in describing the pattern), the following skeins of silk or mercerized cotton are necessary: White, black, orange, seven shades of green, ranging from the very darkest to quite a pale tone, and three shades of yellow—bright lemon and two paler shades. The green must not be olive in tone; the original design was worked with real moss-greens.

Commencing at the left-hand top corner of the canvas, work the first row (orange) thus: 2 short stitches up, 2 long stitches up, 2 short stitches up, 1 long stitch up, 2 short stitches down, 1 long stitch down, 2 short stitches up, 1 long stitch up, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 1 long stitch up, 2 short stitches up, 1 long stitch up, 2 short stitches down, 1 long stitch down, 2 short stitches up, 1 long stitch up, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 1 long stitch up, 2 short stitches up, 1 long stitch up, 2 short stitches down, 1 long stitch down, 2 short stitches up, 1 long stitch up, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 1 short stitch down, 2 long stitches up, 1 short stitch up, 2 long stitches down, 1 short stitch down, 2 long stitches up, 2 short stitches up, 1 short stitch down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 1 short stitch down, 2 long stitches up, 1 short stitch up, 2 long stitches down, 1 short stitch down, 2 long stitches up, 2 short stitches up, 1 short stitch down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 1 short stitch down, 2 long stitches up, 1 short stitch up, 2 long stitches down, 1 short stitch down, 2 long stitches up, 2 short stitches up, 2 long stitches up.

Second row (white), commencing immediately under where the start was made for the first row: 1 long stitch, 2 short stitches up, 2 long

(Continued on page 65)

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Don't order any garment,

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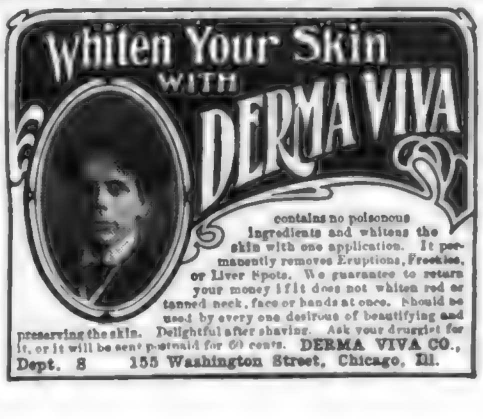
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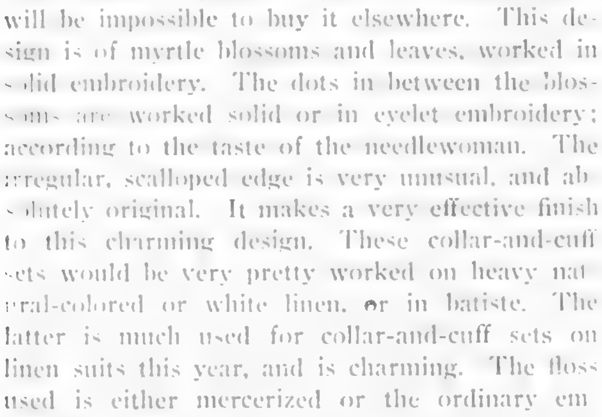
New Effects in Embroidery

(Made exclusively for the PICTORIAL REVIEW)

Two Collar-and-Cuff Sets, a Centrepiece and a Parasol Panel

A GREAT many women feel they are wasting time unless their hands are occupied. Nothing is nicer for pick-up work than a small piece of embroidery to be taken up or put down at will: and yet it is a difficult matter to find something useful and at the same time small enough to be carried around in a work-bag from place to place without crushing and soiling it. The tremendous success of the PICTORIAL REVIEW's embroidery patterns in the recent issues has led us to offer in this present number a variety of designs, suitable for just this sort of work. The first one, Number 1510, is a collar-and-cuff set especially designed for a woman's linen Eton or pony-coat suit, and is most attractive. The pattern is a spray design of leaves worked in solid embroidery, with their blossoms done in French knots, giving the effect of the blossom of the grape. The edges of both the collar and cuffs are done in buttonhole embroidery.

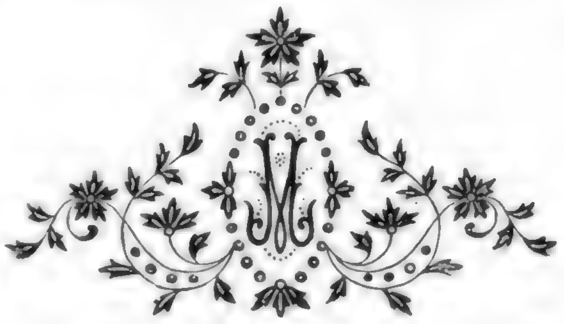
The design No. 1512 is a collar-and-cuff, set made especially for a child's coat, and is a most excellent design, it being one that will not have a duplicate, as the patterns shown in the PICTORIAL REVIEW are made especially for these pages, and unless the pattern is secured through us, it will be impossible to buy it elsewhere. This design is of myrtle blossoms and leaves, worked in solid embroidery. The dots in between the blossoms are worked solid or in eyelet embroidery; according to the taste of the needlewoman. The irregular, scalloped edge is very unusual, and absolutely original. It makes a very effective finish to this charming design. These collar-and-cuff sets would be very pretty worked on heavy natural-colored or white linen, or in batiste. The latter is much used for collar-and-cuff sets on linen suits this year, and is charming. The floss used is either mercerized or the ordinary embroidery cotton. On a pink or blue linen suit these collars would be charming in tan batiste, worked in the color of the suit. A pretty finish to these sets, if done in white batiste, would be a small frill of narrow Valenciennes lace put on underneath the scallops as a finish.



NO. 1510. LADIES' COLLAR-AND-CUFF SET

(Perforated pattern, 35 cents)

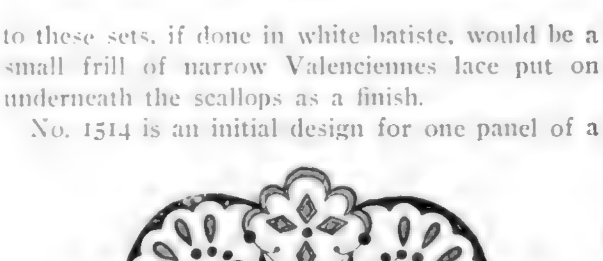
Orders for any of these designs should be addressed to THE WORK TABLE with the requisite amount enclosed, stating the page and number.



NO. 1514. SINGLE PANEL FOR A LINGERIE PARASOL, WITH ANY PREFERRED INITIAL

(Perforated pattern, 24x24—45c.; 18x18—35c.; 12x12—25c.; 6x6—15c.)

No. 1514 is an initial design for one panel of a linen parasol. These are very *chic* this season, and any letter that is desired will be furnished to order. Turned upside down, it is a charming design for the front of an embroidered shirt-waist. The pattern shows a design of corn flowers and their foliage.



NO. 1516. CENTRE-PIECE FOR A DINING-TABLE.

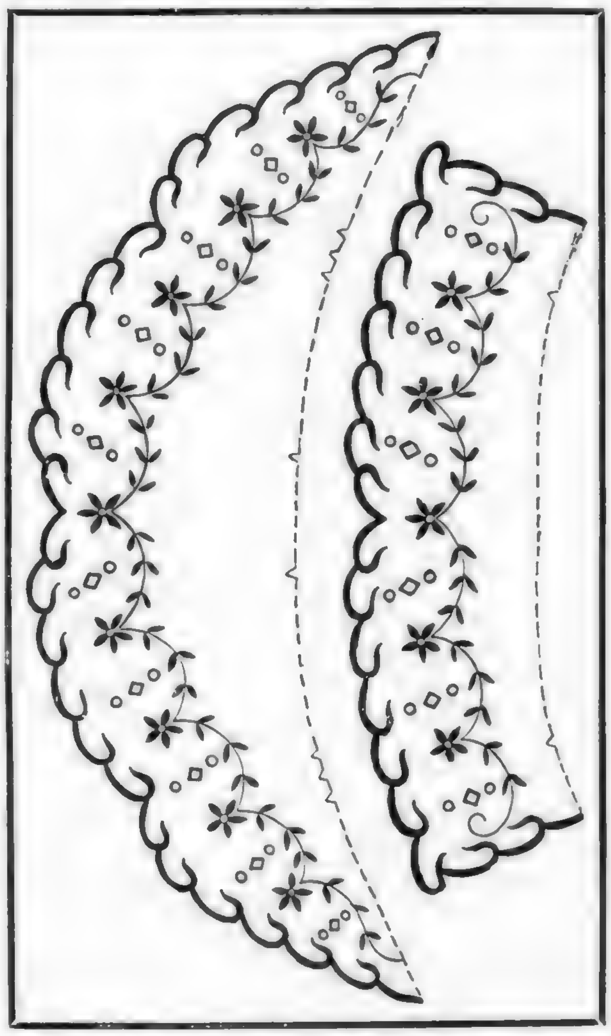
(Perforated pattern, 35 cents)

The dots are worked in solid embroidery, and the whole grouping is an extremely graceful one. Great care must be taken in ordering the pattern to mention whether the design is required for a parasol or a shirt-waist, as the position for the two purposes is exactly reversed, and the initial wanted must be plainly printed, as well as written, to avoid mistakes. The purchasers of this pattern are requested to allow three days for it to be executed after ordering, as it requires time to develop the pattern.

The design is worked in mercerized cotton, and if for a parasol it will require a coarser, dull-finished cotton than if the design is to be worked on a fine Persian lawn or batiste shirt-waist. In either case the flowers and their leaves, and also the initial, should be padded before being worked, as the design will then stand out from the material in exquisite relief. In fact, all solid embroidery should be padded before being worked. The stitches in the padding should always run in the opposite direction from the embroidery stitch.

No. 1516 is a design for a centre-piece, embroidered in a scroll pattern of solid and eyelet embroidery. The pattern is a most graceful and beautiful one, and any person undertaking it will find that the embroidery grows quickly under their fingers. The whole pattern is padded, with the exception of the stems of the leaves, which are done in simple outline stitch. The unusual scalloped edge makes a most attractive finish. The pattern of this centre-piece comes in sizes 24 x 24, 18 x 18, 12 x 12 and 6 x 6, and care must be taken when ordering the pattern that the correct size is stated; otherwise it will cause a delay. Any one wishing to stamp her own designs can procure the stamping powder from us for ten cents a package. The directions for using this powder come with it. All these designs are embroidered quickly, and owing to the variety of embroidery used in the panel pattern they are not tiresome to work upon. The best possible way to embroider any of these patterns is on a pair of hoops or an embroidery stool. The latter is made of three square pieces of wood, like a slate frame, the work being stretched between two of them at the top, and the third serving as a base, these several frames being connected together by four removable legs. The work is stretched over the second square and the third square is fitted on holding the work tight. This stool stands on the worker's lap or a small table, and allows her to use both hands. This gains a great deal of time when working a design in solid embroidery, or the over-and-over stitch.

The proper way to prepare an embroidery hoop or stool is to bind both the hoops or the two top squares of wood with soft white linen cut in long strips on the bias. This prevents the material from becoming soiled or torn; also it does not make as deep a mark on the material.



NO. 1512. COLLAR-AND-CUFF SET FOR A CHILD

(Perforated pattern, 35 cents)

Talks to Our Girls

By Eva Lovett

MANY a girl who lives in a second- or third-rate boarding-house looks daily at the four walls of her tiny room, covered with the ugliest kind of wall-paper, and wishes the surroundings could be changed.

Of course, in time our surroundings are changed. Sometimes we grow out of them. If our girl is a shop girl, perhaps she is promoted, gets a higher salary, and is able to procure a more agreeable room. Or perhaps she may find a room, at the same price, of which the furnishings are a little pleasanter. Perhaps her work changes, she goes to another city, or to a smaller town, and the small sum she can pay for her board and room buys her better accommodation than it can do in a large city. For the misery of life in a large city is that one pays very dearly for everything.

But, after all, the surest way to change our surroundings is to go to work to change them. We may picture to ourselves forever the sort of room we should like to live in. We know its pretty window, its comfortable window-seat; its potted plants; its dear little book-shelves; its dainty white bed, and its pretty bureau with a ruffled cover and trifles lying there. The wall-paper of our present habitation offends, but the room of our imagination has an artistic frieze around the top, and a clear gray paper below, against which the pictures, few but choice, show well.

Now, the girl who is bright and quick-witted can do much to change the unpleasing appearance of a forbidding room, when she sets about it. It is not likely that the landlady would object to having her room made prettier. A landlady is usually only too eager to display an artistic room to a possible boarder. Even if the furnishings are not hers, she can show the capabilities of the room she offers.

So the girl can do much to alter her room if she sets resolutely about it. She can leave the paper with its scrawly flowers for a frieze around the top and pin sheets of common gray paper, which she can buy for a few cents, around the lower part of her wall. Against this her pictures, only cheap prints, it may be, bought for a few cents at some little shop on her way home, will have a better background than the flower paper can give. A wooden box, perhaps a soap or food box, can be bought from her grocer for a few cents, or he will probably give it to her for nothing. This does for a window seat, and it may be covered with a shawl, or perhaps an extra bed covering or any article comfortable to sit upon, and one of the pretty, inexpensive striped Italian blankets may be spread to cover the whole.

"But these things," perhaps you will say in scorn, "are only makeshifts." That is probably true, and yet the attempts to reach your ideal of beauty are bound to help you to get nearer. For it is a law of life that if we make use of what means we have to gratify our ambition other means come into our way.

The Unforeseen

IT appears to be a law in human affairs that at the height of prosperity adversity must always step in as a factor. Misfortune from an unexpected quarter has overtaken the PICTORIAL REVIEW since our last issue, in that we have sustained a heavy loss by fire. To fully understand what this loss means, in the midst of our very obvious prosperity, it is necessary to explain that the conflagration destroyed the entire contents of our stockroom during the night of April 11th, including all of the patterns on hand, all of the back numbers of PICTORIAL REVIEW, and all of the May number ready for shipment, in addition to our complete equipment of line-cuts and half-tones.

This was a body-blow indeed, but with our characteristic activity we had in a fortnight's time sufficiently recovered to be filling all orders for patterns, so that the delay was scarcely noticeable, and our patrons were spared any unnecessary inconvenience. The loss of the back numbers of the magazine is not so easily remedied, and is quite a serious matter, for they cannot be replaced at all, as can be the line-cuts and half-tones. The June number will be ready for mailing about May 10, 1906. We start all subscriptions with June, or a later issue when requested.

We shall have returned to us from newsdealers during the next month a few unsold copies of April and May PICTORIAL REVIEW, and will supply the requirements of old subscribers from such copies as fast as possible. If, in a few rare instances we are unable to supply a missing issue, we will extend the subscription, so that our customer shall receive the full number of copies paid for.

The episode proves the wonderful recuperative energy of which we are possessed. We faced the situation without misgivings, knowing that with optimism and grit, such as have made the PICTORIAL REVIEW the power that it is in so many homes, we could not be daunted. The sequel proves that this supposition is correct, but this explanation will suffice to elucidate any delay which may result. If you do not receive your June book within a week after the usual time, send an inquiry to this office, and we shall investigate the cause. Your interests are ours.

THE NEW $500

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is pronounced by the greatest musical authorities, like Richard Strauss, Sir Edward Elgar, Humperdinck, Paderewski, Hofmann, Joseffy, Lhevinne, and innumerable others, the most marvelous achievement in modern Upright Piano building. At the price of $500 it is the greatest value ever offered to the public.

Used pianos of any make taken in exchange and time payments accepted if desired.

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Every woman should prepare herself for the emergencies of life, and nursing is woman's most natural and ennobling calling. Our system of training, invented by the President of our school and known as the "Maccoy System," is recognized by physicians and hospitals throughout the country as being thoroughly practical. Several prominent hospital training schools use our course exclusively, and being so closely affiliated with these and others, we are enabled to offer opportunities to our graduates that are afforded by no other channel of education. We guarantee our graduates employment at good wages. Utilize your spare moments to increase your knowledge and earnings. WE ARE THE PIONEER NURSES' CORRESPONDENCE TRAINING SCHOOL OF AMERICA. All others have followed after us, but none have ever approached our efficiency. Our faculty is of the highest standard. Write to any of our hundreds of graduates (we will send you names and addresses for the asking), and you will find them not only willing to answer your inquiry, but eager and enthusiastic in their endorsement of our methods in every particular. Write us to-day, and we will send you handsome illustrated booklet giving you valuable suggestions and information. Address

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Remember that it costs you nothing to try the remedy that gives sure results. Write to-day and we will mail you a trial box. Sold by all druggists at **50c** a box, or by

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The knowledge how to possess it—yours for the asking

WOULD you have a form second to none, perfectly free from all scrawny and hollow places, and a bust as full, plump and firm as you could desire? You may easily obtain these inestimable blessings if you write to **Mme. Hastings**, the marvelously successful **Face and Form Specialist** of Chicago, for her famous system of development, a discovery which vigorously stimulates the developing forces of nature and makes plump all the flat and sunken places, and creates the most fascinating and beautiful curves.

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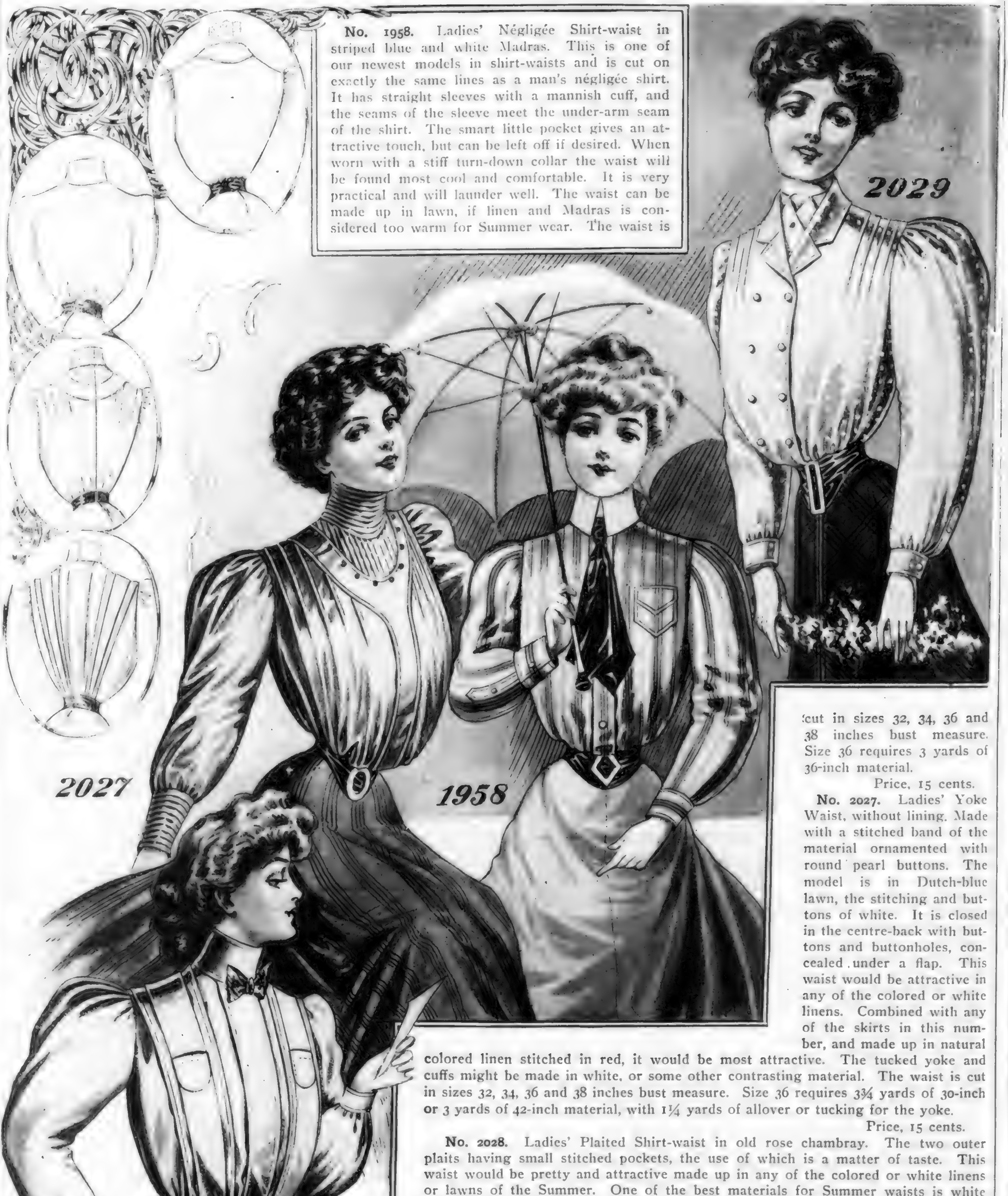


No. 1958. Ladies' Négligée Shirt-waist in striped blue and white Madras. This is one of our newest models in shirt-waists and is cut on exactly the same lines as a man's négligée shirt. It has straight sleeves with a mannish cuff, and the seams of the sleeve meet the under-arm seam of the shirt. The smart little pocket gives an attractive touch, but can be left off if desired. When worn with a stiff turn-down collar the waist will be found most cool and comfortable. It is very practical and will launder well. The waist can be made up in lawn, if linen and Madras is considered too warm for Summer wear. The waist is cut in sizes 32, 34, 36 and 38 inches bust measure. Size 36 requires 3 yards of 36-inch material.

Price, 15 cents.

No. 2027. Ladies' Yoke Waist, without lining. Made with a stitched band of the material ornamented with round pearl buttons. The model is in Dutch-blue lawn, the stitching and buttons of white. It is closed in the centre-back with buttons and buttonholes, concealed under a flap. This waist would be attractive in any of the colored or white linens. Combined with any of the skirts in this number, and made up in natural colored linen stitched in red, it would be most attractive. The tucked yoke and cuffs might be made in white, or some other contrasting material. The waist is cut in sizes 32, 34, 36 and 38 inches bust measure. Size 36 requires 3¾ yards of 30-inch or 3 yards of 42-inch material, with 1¼ yards of allover or tucking for the yoke.

Price, 15 cents.

No. 2028. Ladies' Plaited Shirt-waist in old rose chambray. The two outer plaits having small stitched pockets, the use of which is a matter of taste. This waist would be pretty and attractive made up in any of the colored or white linens or lawns of the Summer. One of the best materials for Summer waists is white Victoria lawn. It launders well and has a closer weave than the ordinary lawn, which makes it a trifle thicker and yet not as thick as linen. The waist is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. For size 36 it will require 3½ yards of 30-inch or 2¾ yards of 42-inch material. Price, 15 cents.

No. 2029. Ladies' Shirt-waist, to be worn with a stock. The model is in white piqué and is closed in the front with pearl buttons. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3¾ yards of 30-inch material.

Price, 15 cents.

WOMAN'S TAILORED SHIRT-WAISTS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9

Ways of Cleaning Furniture

By Octavia Mott

When the city housewife is preparing for her Summer sojourn in the country is the time that all the furniture in the house should be carefully looked over. Any damage and wear and tear of the Winter should be remedied at this time, and the furniture should then be covered with old linen or cheese cloth and left until the Autumn re-opening.

Furniture, as a rule in these days, receives far too much furniture polish. The exquisite surface for which old furniture is famous—known as egg-shell gloss—was obtained by the smallest possible quantity of furniture polish and a great amount of elbow grease. The art of applying furniture polish is one that only a few people know thoroughly, but it is easily learned. First carefully remove all dust, stains and dirt, and with a flannel apply a very thin layer of furniture polish to the wood. With a duster in each hand rub up the wood the way of the grain; the one in the left is to lean on so as not to mark the furniture. When on touching the surface with your hand it leaves no mark the furniture has been polished sufficiently. For the last polish use an old silk handkerchief.

When polished furniture has become bruised, soak the dent with water and lay on it a sheet of brown paper folded five or six times and well soaked with water. Iron it lightly with a hot iron until the moisture becomes evaporated. This may have to be repeated three or four times, according to how badly the furniture is bruised, before any result is gained. Marble top tables often become stained, but if they are carefully washed with tepid water with a good, pure soap and are thoroughly rinsed and promptly dried it will work wonders. Sometimes this treatment is not sufficient, but if that is the case, try the following: Make a smooth, thick cream with precipitated whiting and soft water and spread it thickly over the stained surface, leaving it until it is perfectly dry, when it can be entirely removed with a soft brush.

For marble washstands, etc., use the following: Mix ½ lb. of soda, 1 lb. of whiting to a smooth cream with water, stand this in a jar overnight in the oven, just to keep it warm, and in the morning it will stir into a thick paste. Wash the marble to be cleansed very thoroughly with soap and water, then spread this paste smoothly over it to a thickness of one-half an inch. Leave this coating on over night, then wash it all off, and polish well with a soft cloth. If these directions are carefully followed one's marble tables, washstands, and old furniture will look like new.

(NOTE.—An error occurred in the conclusion of the charming story, "Jeannie," by Robert M. Edwards in our Easter number. It should have read "one of those bright *Spring* mornings" instead of "another of those bright *June* mornings." This made the subsequent part absurd, as Easter would thus have been pushed to the latter part of June. The error was purely an oversight in proofreading, in no sense due to the writer.)

The Housewife

Readers of the PICTORIAL REVIEW inquiring for names of shops where articles may be purchased should enclose a stamped envelope for reply and state page and date.

Use For Old Table Cloths

Table-cloths that have become too much worn for further use may be turned into bread-cloths and silver polishers. For either purpose they are more satisfactory than anything else.

To Clean Light-Colored Rugs

Rugs of light color may be satisfactorily cleaned by sprinkling with cornstarch mixed with one-sixth its bulk of prepared chalk. Let the starch remain for several hours, brush it out and hang the rug in the sun for several more before putting down.

Stains Made by Iodine

The brown stains made by iodine on materials may be removed by soaking them in cold water for half an hour and then covering thickly with soda.

When Towels are Worn

Towels that are worn in the middle should be cut in two and hemmed to make hand towels.

Stains on White Enamel

To remove stains from white enamel ware, put a small piece of potash in the utensil, fill it with water and let it stand for a short time. Then pour out the water, wash, and all the stains will disappear.

Rapidity in Cooking Oatmeal

If oatmeal is soaked over night in water, it requires only about one-half the time to cook.

To Wash a Blanket

Dissolve the soap in the water; never rub it directly on a blanket. When taken from the last water, hang it up on a strong line, where a good breeze will strike it, and pull and stretch it into shape. Let it remain on the line until dry; then pack it away for the Summer with plenty of moth balls or camphor placed in its folds.

Grease Stains

To remove grease stains, soak the article in cold water, placing a little borax in it. Ether is also a good thing for removing grease.

Grass Stains

To remove grass stains from cotton frocks, dip the stains in alcohol before sending to the laundry. The alcohol should be used as soon as possible after the stain is discovered. It will also clean soiled silk or embroidery. Dip a camel's-hair brush in it and brush the trimming till all the dirt is removed. Jet passementerie can be cleaned by rubbing it with a cloth dipped in equal parts of alcohol and water. Dry it afterward with a clean cloth.

To Clean Looking-Glasses

When a mirror of any kind becomes smeared rub it with a soft cloth or rag dipped in methylated spirits. This removes all grease or stains, and if polished with a leather it will regain all its brightness.

Removing a Splinter

Fill a wide-mouthed bottle nearly full of hot water, place the injured part over its mouth, and press slightly. The action produced will draw the flesh down, and in a minute or two the steam will extract the splinter, also the inflammation.

To Prevent Smoke-Blackened Pans

Rub the pans with fat before putting them on the fire. Wash with hot water and soda after using them, and they will retain all their original brightness.

Removing Fruit Stains

Rub the stains with salt and lemon juice, and let this lie on them a few minutes. Then stretch the material tightly over a basin and pour a stream of boiling water directly upon the stain. If they are still persistent, try salts of sorrel. If a fruit stain is left in for any length of time it is most difficult to remove. It is sometimes better to let it wear out gradually.

To Set Delicate Colors

Wash fabrics may have their color set by allowing them to stand in a solution of salt and water before going into the tub. Wash and rinse without allowing to stand. For pinks and blues and delicate colors, dry in the shade. By this method the colors are kept bright and fresh.

Shrinking Wool Dress Goods

Hang the goods out of doors, right side out, for three hours at night, and in the morning, when the moisture has disappeared, it will look as well as if a tailor had sponged it.

Removing Old Ink or Rust Spots

When one discovers an old ink or rust spot on any garment, squeeze the juice of half a lemon upon it, rubbing it well in. Cover this thickly with salt and lay out this part of the goods in the brilliant sunlight. If the spots are very old, two or three attempts may be necessary before one attains any success.

To Keep Gilt Picture Frames Bright

Use a feather brush instead of a cloth when dusting gilt picture frames, as the cloth wears and deadens the gilt.

Ironing Delicate Fabrics

When there are colored blouses to be ironed, never use a very hot iron, as it injures the colors, making them look dull and faded. When ironing a silk blouse, put a piece of cheesecloth over the silk. This prevents the silk from getting that shiny look, that comes from the contact of a very warm iron placed directly on it.

Obviating the Smell of Paint

Hay sprinkled with a little chloride of lime, left for an hour in a closed room, will remove the unpleasant smell of new paint.

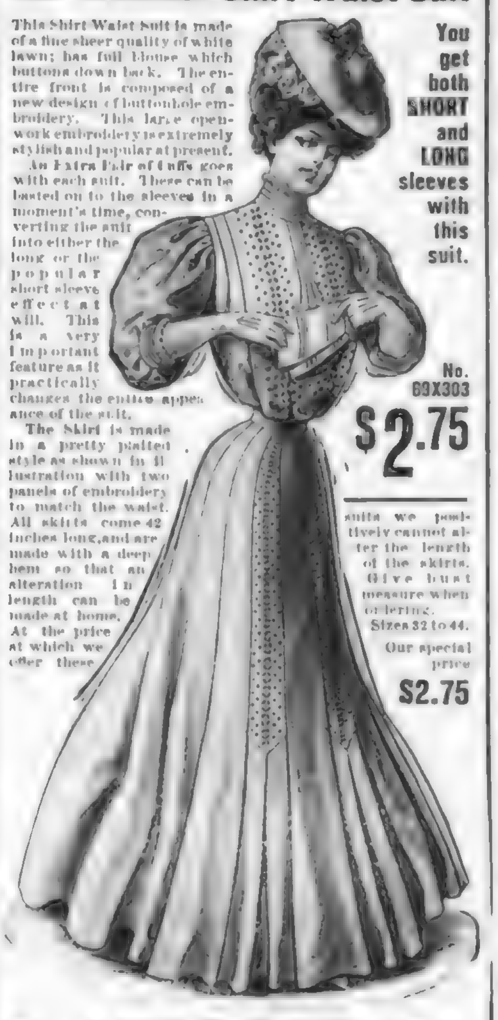
Altering a Waist

Shoulder seams should always be dropped toward the back rather than the front when altering a waist.

A New Mucilage

When there is a demand for mucilage and none is at hand, it may be made by putting a teaspoonful of sugar in barely enough water to dissolve it and letting it come to a boil.

Hot Weather Shirt Waist Suit



This Shirt Waist Suit is made of a fine sheer quality of white lawn; has full blouse which buttons down back. The entire front is composed of a new design of buttonhole embroidery. This large openwork embroidery is extremely stylish and popular at present.

An Extra Pair of Cuffs goes with each suit. These can be basted on to the sleeves in a moment's time, converting the suit into either the long or the popular short sleeve effect at will. This is a very important feature as it practically changes the entire appearance of the suit.

The Skirt is made in a pretty plaited style as shown in illustration with two panels of embroidery to match the waist. All skirts come 42 inches long, and are made with a deep hem so that an alteration in length can be made at home. At the price at which we offer these suits we positively cannot alter the length of the skirts. Give bust measure when ordering. Sizes 32 to 44.

You get both SHORT and LONG sleeves with this suit.

No. 69X303

$2.75

Our special price $2.75

We Have No Branch Houses

THE BIG STORE A CITY IN ITSELF

SIEGEL COOPER CO.

SIXTH AVE. 18th & 19th STS.

NEW YORK CITY, N.Y.

We Employ No Agents

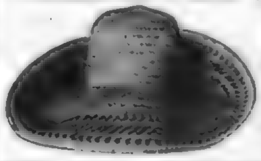
Corticelli Silk

is smooth, elastic and strong, and its use gives style and finish to a garment; seams will not rip, each stitch will hold secure. Economy in dressmaking comes with the use of Corticelli Silk for shirtwaists and gowns. Every woman who sews knows what a relief it is to have *good strong* silk like Corticelli. Don't "forget the Kittie" and next time ask the clerk for Corticelli. It costs no more.

For the Children: A cute cardboard Kitten Calendar sent free with every request enclosing a 2c stamp for our "Corticelli Lessons in Embroidery" booklet, or ask any merchant selling Corticelli Spool Silk.

Corticelli Silk Mills, 54 Nonotuck St., Florence, Mass.

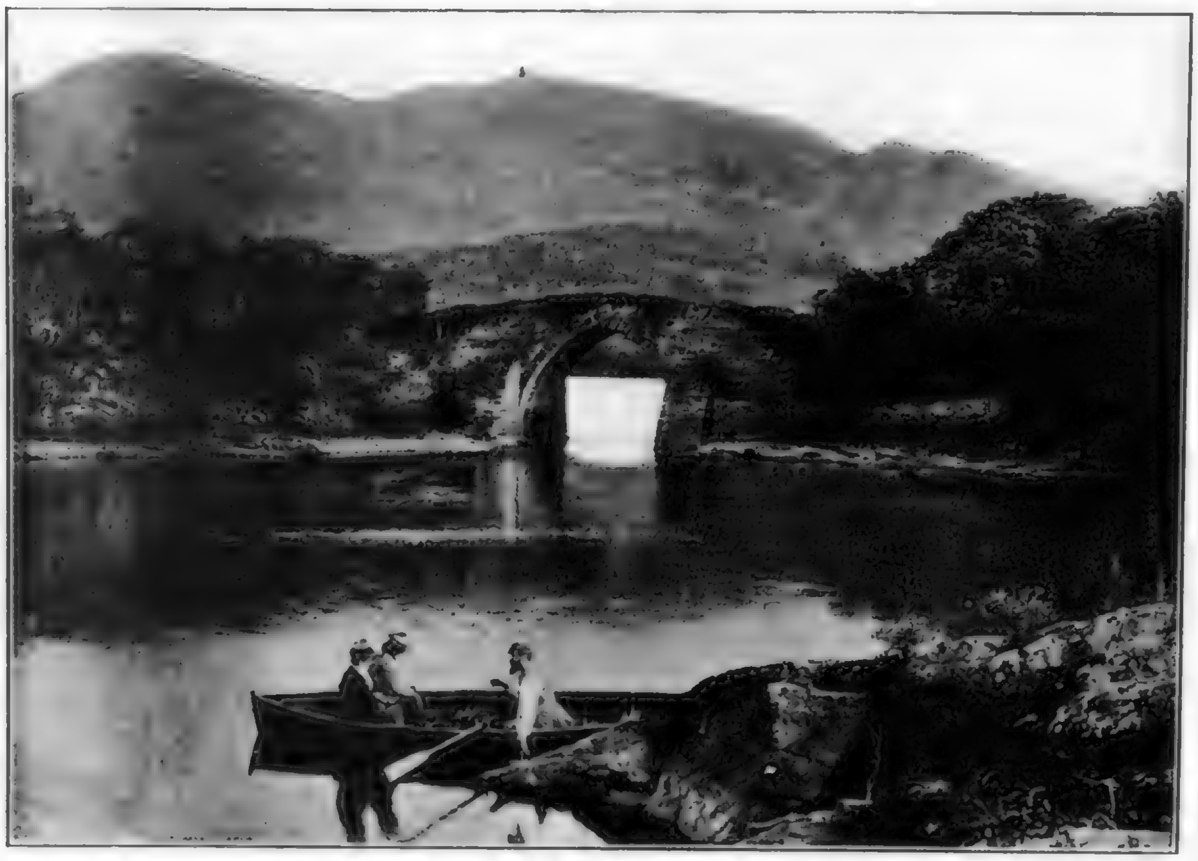
Mexican Palm Leaf Hat 50c



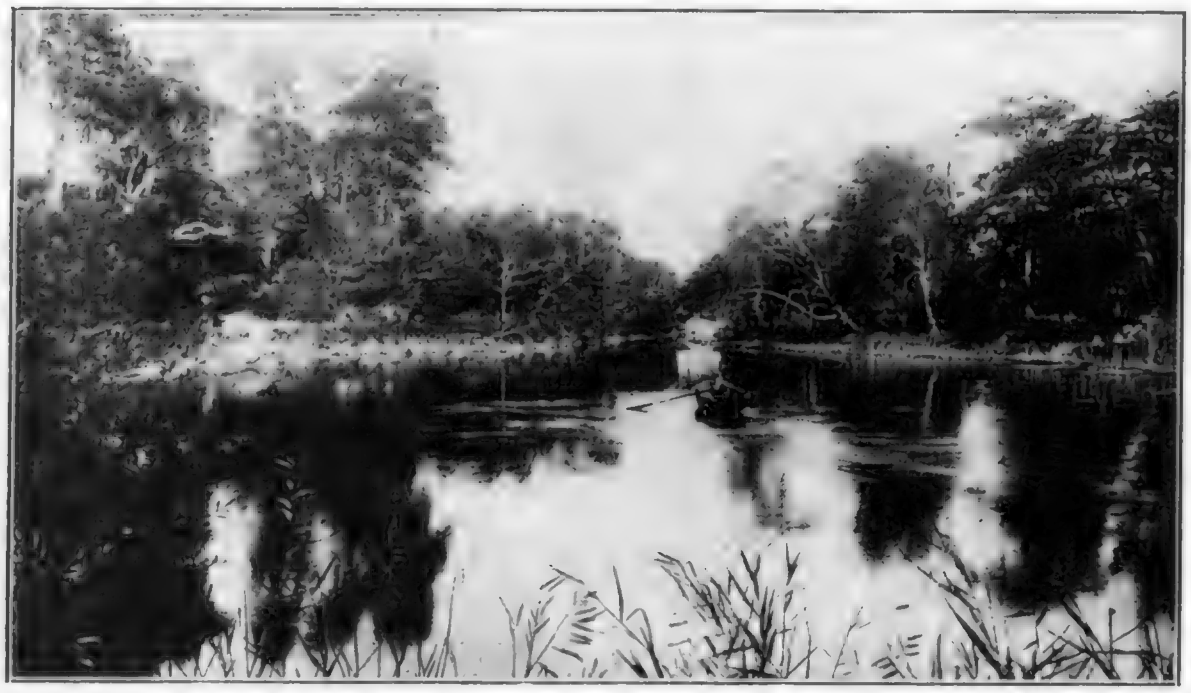
Hand woven by Mexicans in Mexico from palm fiber. Double weave, durable and light weight with colored design in brim. Retails at $1.00, sent postpaid for 50c to introduce our Mexican hats and drawnwork. Same hat plain, 40c; both for 75c. Large, medium and small sizes. Fine for fishing, camping, seashore and gardening. Hat booklet free. The Francis E. Lester Company, Dept. 86, Mesilla Park, N. M.

LADIES Make $2 to $10 A DAY

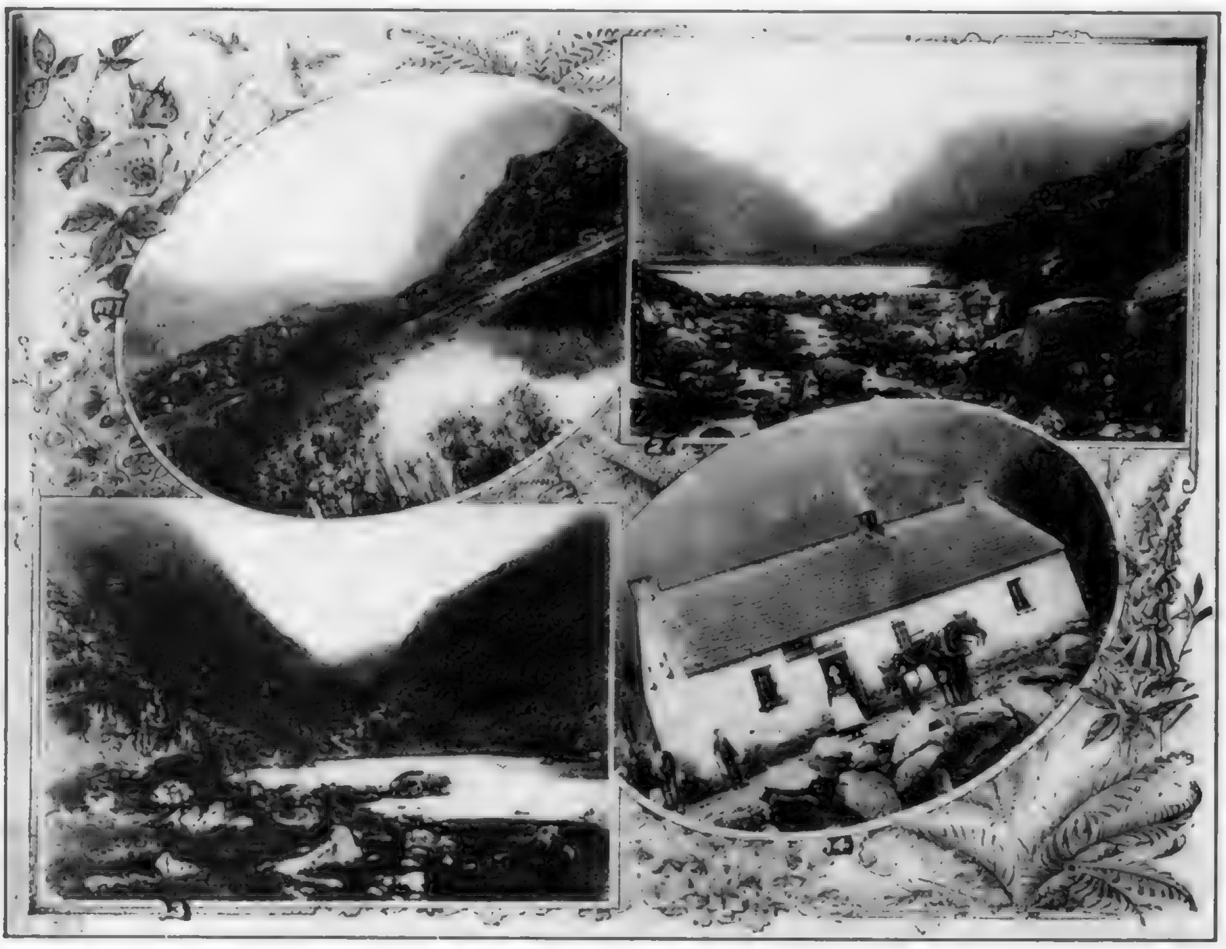
Selling our new Sleeve Protector for office and housework. Write to-day for territory. Other new goods. Catalog free. Don't delay. LADIES' SUPPLY CO., FOREST AVE., B, CHICAGO.



BRICKEEN BRIDGE, MIDDLE LAKE



THE MEETING OF THE WATERS

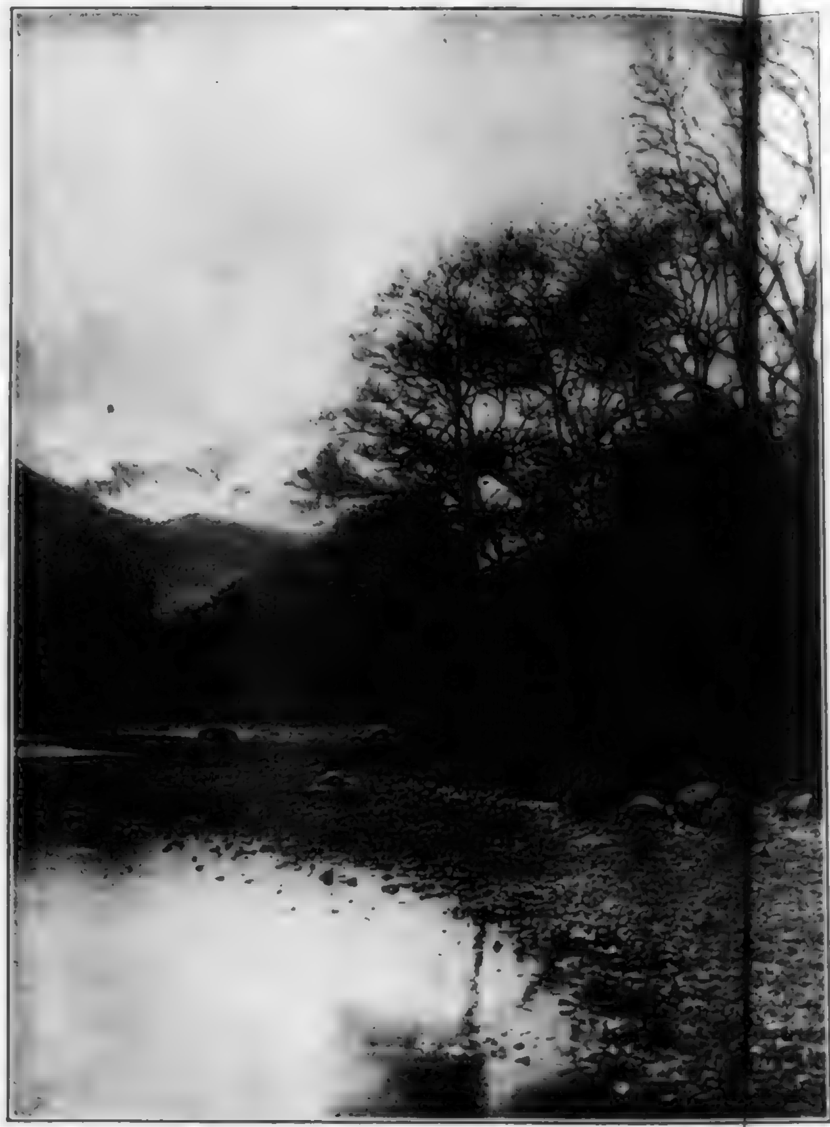


CUMMEEN THOMEEN LAKES. KATE KEARNEY'S COTTAGE

Beautifu

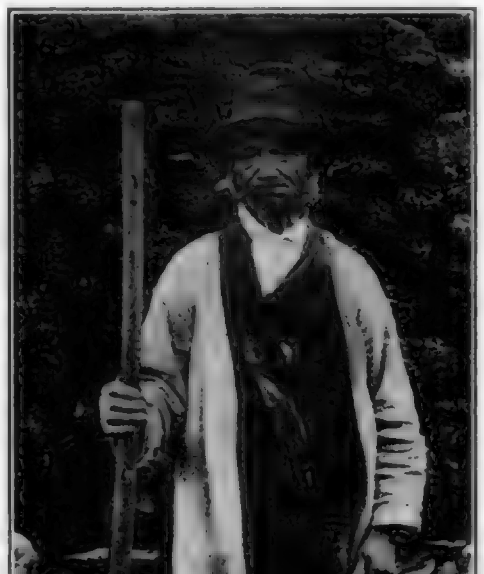
Views of the Enchanted Killa

"Sweet Innisfallen,
In memory's
Which o'er thee
When first I saw



KILLARNEY
(Photographed from Innisfallen Island, Lower Lake)

Lough Leane, or the Lower Lake, by far the largest of the three la
of Killarney, is entered from the Middle Lake under Brickeen Bric
There are about thirty islands, of which Ross and Innisfallen are the pr
cipal. Ross Castle, formerly the stronghold of the O'Donoghues, da
from the fourteenth centu
Muckross Abbey and chu
are most venerable and in
esting ruins in a tolerable s
Some of the Irish chieftain
in the centre of the choir.
on the Upper Lake are
nayne's and Arbutus. The
magnificently wild mountai
of the Upper Lake, bet
Reeks (of which Carantau
in Ireland, is one) and the
Mountains. In this region
meen Thomeen Lakes. Di
currents where the Long
junction with the Middle
the left going off to the L
Bay, that to the right to the
the Old Weir Bridge, an anc
arches. Muckross demesn
two miles and is traverse
beautiful walk through t
Brickeen and Dinis Islands
ing bridges. The chief beau
cloisters in the form of a
courtyard, having in its cent
yew tree of immense age
feet. Kate Kearney's Cott
Dunloe region. She was
beauty who dispensed pot
to visitors in the early par



KERRY PEASANT AND PEAT STACK

utiful Ireland

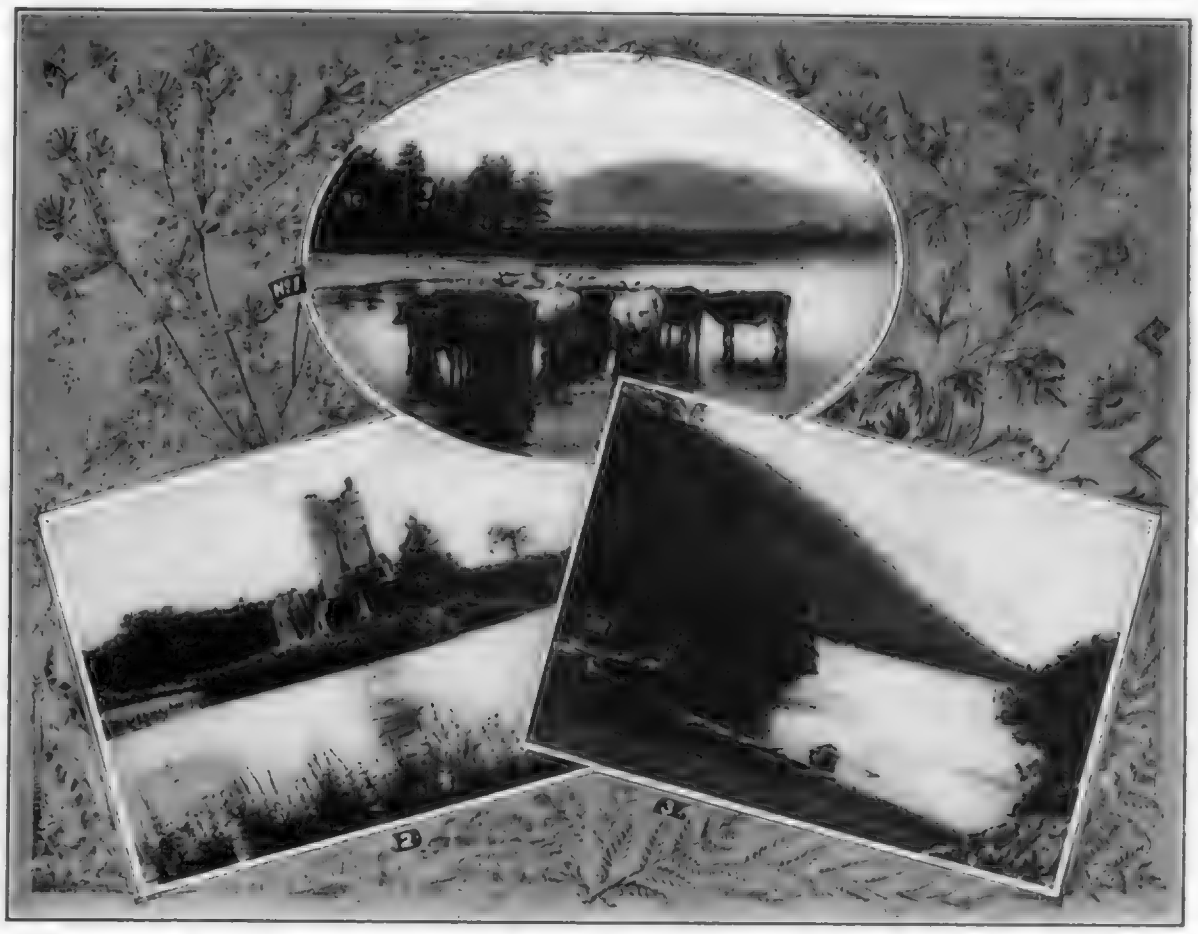
ed Killarney Lake Region in the South

t Innisfallen, dwell
memory's sunny smile,
h o'er thee vening fell,
hen first I saw isle."
Irish Melodies.

MANY distinguished writers have bestowed unstinted praise upon the Killarney Lake region. Alfred Austin, the present poet-laureate of England, has declared that there is nothing in England or Scotland as beautiful as Killarney—its lakes, its streams, its hills, its vegetation. The legend runs that formerly there stood a beautiful city in this locality, over which the O'Donoghues, who were also Kings of Munster, held sway. This city contained a fountain concerning which it was declared that if its mouth should ever be left uncovered, even for a single night, its waters would rise and deluge the land. This happened, according to tradition, and what had been a teeming city became a beautiful lake. The inhabitants believe that the city and palace exist in all their glory beneath the enchanted lake, and that on every May morning O'Donoghue himself emerges from the lake on a beautiful white steed and rides over the waters, surrounded by fairies, strewing flowers in his path.

er Lake)

gest of the three lakes
nder Brickeen Bridge.
nisfallen are the prin-
e O'Donoghues, dates
he fourteenth century.
ss Abbey and church
t venerable and inter-
ins in a tolerable state of preservation.
the Irish chieftains have burial vaults
ntre of the choir. The principal islands
Upper Lake are Eagle, Juniper, Ro-
and Arbutus. The Gap of Dunloe is a
ently wild mountain pass at the head
Upper Lake, between MacGillicuddy
of which Carantaul, the highest point
d, is one; and the Tomies and Purple
ns. In this region are the five Cum-
omeen Lakes. Dinis Island divides two
where the Long Range approaches its
with the Middle Lake, the stream to
going off to the Lower Lake by Glena
to the right to the Middle Lake, under
Weir Bridge, an ancient structure of two
Muckross demesne extends for about
s and is traversed by an exceedingly
walk through the woods and into
and Ross Islands by means of connect-
s. The chief beauty of Muckross is the
n the form of a piazza, surrounding a
having in its centre a magnificent Irish
of immense age, measuring thirteen
e Kearney's Cottage is in the Gap of
egion. She was a famous peasant
ho dispensed potheen and goat's milk
in the early part of the last century.



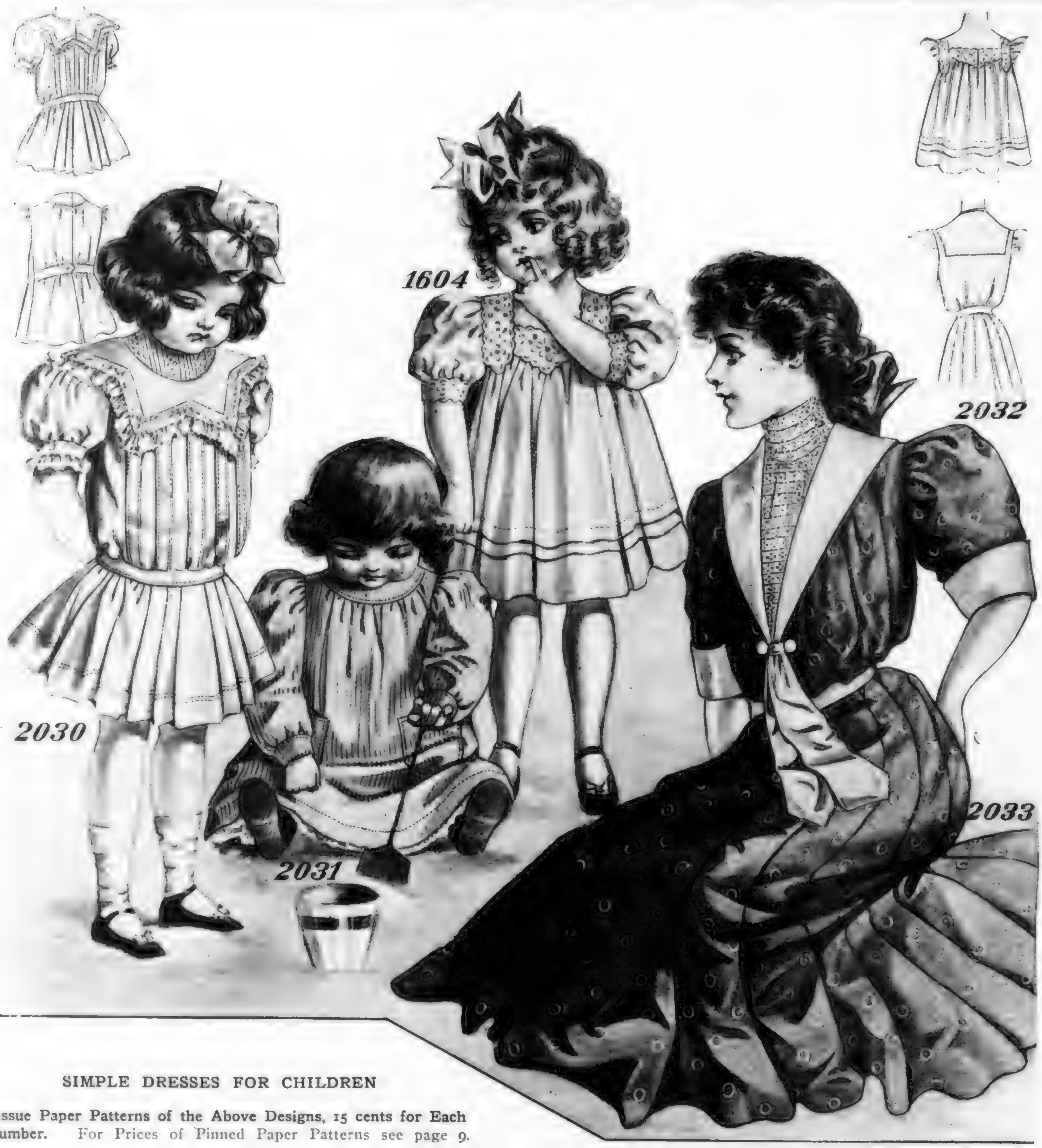
(1) VIEW ON LOWER LAKE. (2) ROSS CASTLE FROM LAKE. (3) GLENA BAY

MUCKROSS ABBEY. FOUNDED FOR FRANCISCANS (15TH CENTURY)

ROSS CASTLE, KILLARNEY (ANOTHER VIEW)

KERRY PEASANT GIRL

THE OLD WEIR BRIDGE



SIMPLE DRESSES FOR CHILDREN

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9.

No. 2030 is a Child's Dress to be worn with or without a guimpe. The model shown is in fine white batiste, the collar and short puff sleeves finished with an insertion and a ruffle of fine Valenciennes lace. The straight skirt is gathered into a tight band. If this dress is for afternoon wear, a pretty sash of flowered or plain colored ribbon should be worn This is a pretty model for almost any material. In any light colored lawn, combined with embroidery, or in plain colored gingham, it makes a serviceable little frock for morning wear. It is cut in sizes 4, 6, 8 and 10 years. Size 8 requires 4¼ yards of 30-inch or 3¾ yards of 42-inch material. For the guimpe 1½ yards of material 36 inches and ½ yard of allover lace will be required. Price, 15 cents.

No. 2031 is a Child's Round Yoke Apron, made in blue and white striped gingham, the back finished with a straight belt of the material stitched in white and finished with a button and button-hole. This is a most serviceable garment, for it launders well and protects the dress while playing. In brown Holland, with the stitching in white, it would be an attractive little apron. It is cut in sizes 1, 2, 4 and 6 years. For a 4-year size it will require 3¼ yards of 27-inch material or 2¾ yards of 36-inch material. Price, 10 cents.

No. 1604 is a Child's Dress in fine baby-blue mull, combined with French hand embroidery. This charming little model is designed to be worn with or without a guimpe and falls from the embroidery in full gathers. Two tucks finish the bottom of the skirt. This is a pretty pattern for any of the light colored lawns or mulls, and it would be an attractive frock if made up in flowered organdie or dimity combined with fine lace. Made up in rose-colored chambray with cream-colored embroidery, or in light green silk gingham with white embroidery, it would be a charming little frock. In dark blue lawn combined with red embroidery it would be a serviceable model for morning wear and would not soil as quickly as the lighter colors. In white Persian lawn with fine embroidery it makes a pretty little afternoon frock. It is cut in sizes 2, 4 and 6 years. Size 4 years requires 2¼ yards of 36-inch material and ½ yard of allover embroidery. Price, 15 cents.

Nos. 2032-2033. Misses' Sailor Suit in old rose gingham with small embroidered rings in white. The collar, cuffs, belt and tie are in the plain rose gingham and the guimpe is of heavy white embroidery. This frock would be charming made up in dark blue foulard silk with the collar, cuffs, belt and tie of plain red silk. In light blue and white striped wash silk, with the collar, cuffs, belt and tie in plain blue silk matching the stripe and the guimpe of allover fine embroidery, it would make a charming little frock for evening wear.

In fact, this model will look well made up in any plain colored chambrays or ginghams with the collar, cuffs, tie and belt in white. In white linen with the trimming in dark blue the effect would be extremely good. The waist, **No. 2032,** is made with short sleeves, and slips on over the head. It is cut in sizes 12, 14 and 16 years. Size 14 requires 2¾ yards of 30-inch material, with 2¼ yards of 30-inch allover embroidery for the guimpe. Price, 15 cents.

No. 2033 is a Ripple Skirt in fifteen gores and made with a habit back. The width around the lower edge of the skirt is 3½ yards. Cut in sizes 12, 14 and 16 years. Size 14 requires 5¼ yards of 30-inch material. Price, 15 cents.

In Motherland

Conducted by Mildred K. Smith

ORDINARILY it is not necessary to restrict the mother's diet to any extent, as, after a little observation each woman can determine for herself what articles it is wiser for her to forego. During the first few months it may be well to avoid very rich, highly seasoned foods, acids, pastry, lobster, pork, strong tea and coffee, and such vegetables as cabbage, raw onions, etc. As the milk is secreted from the blood it stands to reason that the effect of various foods on the milk is an indirect one. Those foods furnishing the best blood supply are the most desirable. Milk should take an important place among foods, a glass of milk taken between meals and one before retiring being a great help. In certain cases where the mother's milk is too rich in proteids, drinking a considerable quantity of water will remedy the trouble. The proteid being the casein or cheesy part of milk, a superabundance of this element will cause the infant to vomit or pass curds. The nursing mother should have plenty of outdoor exercise and fresh air, and should be cheerful and equable in temper. It is almost impossible for a woman given to worrying or fretting, nervousness, etc., to be a good nurse. Violent fits of temper and great frights have been known to produce severe digestive disturbances in the child.

Rules for Nursing

The mother's milk usually does not appear until the second or third day after the birth of the child, but the infant should be put to the breast regularly from the first, as a fluid called colostrum, which acts as a laxative, is secreted at this time. Nature has provided this fluid which is exactly suited to the needs of the child at this time. If there is little or no secretion of colostrum and the babe seems very hungry a little boiled water and sugar of milk may be administered, but *nothing else*. There is no more reprehensible custom than that of dosing a new-born child with nauseous drugs, catnip tea, and the hundred and one things that well-meaning but ignorant and meddlesome persons frequently suggest. Trust Nature; the infant will not starve in two or three days, and if in that time Nature fails to do her work we may step in and do what is in our power. During the first month the babe should be nursed ten times in twenty-four hours, a feeding every two hours. Regularity is quite as important in nursing as in artificial feeding. The child should be taught from the first not to nurse from ten o'clock until four, as nothing is of more importance to the mother than a proper amount of sleep. The digestive organs of the child require a rest, too. The child should not be allowed to fall asleep while nursing but should be made to work. During the first few weeks he should be allowed fifteen minutes for a meal. As he grows older he will take a sufficient quantity in a shorter time. The nipples should be washed with water that has been boiled before and after feeding. It is of the utmost importance that two hours should elapse between meals. If the child is awakened regularly during the day there will be little trouble in teaching him to go without food for a longer period during the night.

Manufactured Baby Foods

Before proceeding to describe several methods for the modification of cow's milk, a word on the subject of the numerous foods advertised as appropriate for infant feeding is necessary. We are aware that radical views on this subject are met with violent opposition. Because a few individuals have been successful, here and there, in raising an apparently healthy child on some prepared food they conclude that there is nothing equal to that particular brand. Now, the natural tendency of babies is to live, and many always have and probably always will live in spite of unfavorable circumstances. These exceptions do not prove the rule, nor do they make it right to multiply the difficulties in the way of rearing a healthy child. Overtaxing the digestive organs of the infant necessarily saps a certain amount of vigor that were better spent in some other direction. Hence, we must conclude that it is safer to follow along the line of established facts as demonstrated by scientific men who have experimented upon large numbers of children. It is possible for an infant to pass through this period of existence without serious ailments and yet to enter upon the years of childhood and youth with an enfeebled constitution due to improper feeding during early infancy. The importance of a right start cannot be too strongly emphasized.

Baby's Gifts

The brooding height
  Of the midnight skies
Has given its light
  To her baby eyes.

The violet scent
  Of the fragrant South
Its perfume has lent
  To her baby mouth.

The fervent flush
  Of the sunset stays
In the rosy blush
  Of her baby face.

But, pure and whole,
  To our hands was given
Her baby soul
  From the Courts of Heaven!

PHILIP CARMICHAEL.

Condensed Milk Dangerous

For example, take a baby fed on sweetened condensed milk, which is, perhaps, more frequently used than any other substitute for cow's milk. This milk contains too large a percentage of sugar, which is fattening, and, as a result, we have a very fat, flabby baby, and the mother congratulates herself upon her success with condensed milk. If such an infant be attacked by some intestinal trouble or some contagious disease and dies suddenly everyone seems very much surprised that such a "healthy" child should have died, while in reality it was just what was to be expected. Masses of fat do not mean health in an infant any more than in an adult; such children are usually deficient in resisting power. The child should be protected from disease not only by preventing contagion, but by developing the maximum or resisting power as well. The infant needs a well-balanced food, not one that develops fat at the expense of muscle.

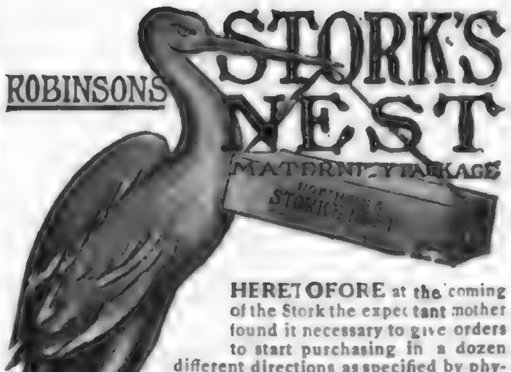
Lacking in Fat

The food must be suited to the digestive organs of the infant, and here all baby foods seem to fail in one way or another. It is not necessary to go into the composition of these foods in detail, but an examination of the chemical analyses shows that all are composed principally of carbohydrates and are lacking in fat. Their proteids are vegetable and not animal proteids. Some foods contain a large amount of unchanged starch, which cannot be digested by young infants, since the salivary and pancreatic glands, the secretions of which convert starch into sugar, are too rudimentary. These foods may be of assistance in digesting milk in some instances, but they form no adequate substitute for milk. The fact that nearly all foods call for milk in their preparation is sufficient proof of this statement. Again, we have no guarantee that if the published analysis of a certain food be genuine, the subsequent preparation shall correspond to the sample analyzed; indeed, in the light of recent investigations, there is every indication to the contrary.

Answers to Queries

Mrs. W. L. R.—The basket portion of a baby carriage such as illustrated in the April number of THE PICTORIAL REVIEW may be procured at a baby-carriage repair shop or a baby-carriage factory. If one does not happen to have access to such a place, an oblong splint clothes-basket such as can be purchased at any house-furnishing store, can be subjected to the same treatment as suggested for the baby-carriage basket, and will give equally gratifying results.

The glass tray suggested as a substitute for a baby's basket can be obtained from a firm dealing in surgical supplies. Several of our large department stores also keep hospital supplies. The tray should be about 8 x 10 inches and will cost about seventy-five cents.



ROBINSONS STORK'S NEST

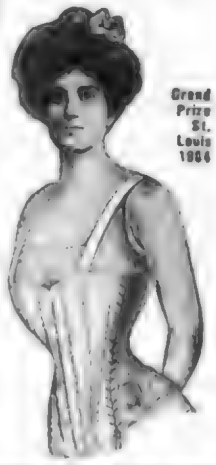
HERETOFORE at the coming of the Stork the expectant mother found it necessary to give orders to start purchasing in a dozen different directions as specified by physician or nurse. Every mother may now know that time, worry and confusion are saved by purchasing the complete outfit in one package.

Robinson's Stork's Nest

contains a complete list of necessaries prescribed and endorsed by physician and nurse. Everything sterilized and sealed under direction of noted physicians' supply house. Smaller size packet contains 32 pieces. Larger size contains 92 pieces. Satisfaction guaranteed or money refunded. Sold by first-class dealers or write for descriptive circular to

W. R. ROBINSON, Sec'y
328 W. 101st Street - New York

ONLY ONE
MATERNITY
(REGISTERED
WAIST



THE
"H & W"

Grand Prize St. Louis 1904

Soft and pliable, with lacings on each side which can be adjusted to the comfort of the wearer, all steels removable. This waist holds the figure at all times in proper position, bringing physical and mental comfort. It is a boon to the expectant mother.

Price, $1.50

At Corset Dept. All Stores. Or sent prepaid on receipt of price. Address Dept. A.

THE H. & W. CO.
Newark, N. J.

PEARL'S
CHRYSTAL LOTION

Will give you a clear, transparent, beautiful complexion. It is perfectly harmless, cleanses, purifies, and removes all blemishes, giving the skin and flesh a beautiful clearness. It is not a paint, powder or grease. Used by the elite everywhere.

Price 75c
and - - - $2

Sent direct on order. Avoid substitutes and imitations.

TREMONT TOILET COMPANY
11 Blackstone Square, Boston

-Perspirodor-

Perspiration Odors Destroyed
Perspirodor

HAS NO ODOR, LEAVES NO ODOR. A perfectly harmless cream that removes absolutely all bodily odors. Does not close the pores or soil the clothing. Endorsed by all women as INDISPENSABLE TO THE TOILET For fifteen years **Perspirodor** has been on the market and not one unfavorable comment has been received. We guarantee entire satisfaction or your money back. Ask your druggist for **Perspirodor**. If he does not carry it, send 25 cents for full size jar postpaid, or in order that you may judge its merit we will mail FREE SAMPLE with interesting booklet on your request. Write to-day.

BROOKS-GORDON CO., 755 Gramercy Building, NEW YORK

OLD STYLE
1884

FOR THE LAME

"O'Connor's Latest" makes the feet look alike—no more unsightly cork or iron. With our Open Back Extension you wear ready-made shoes, without changing upper. No lacing—perfect ankle and instep. Write *to-day* for free illustrated catalogue and prices. Mention shortage.

New Way, 1906

F. L. O'Connor Mfg. Co., 1269 B'way, New York

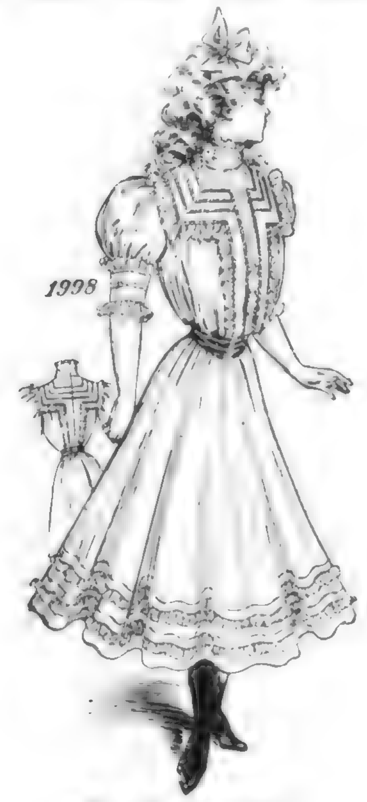
DEAFNESS CURED
AT HOME
64-P. Book FREE

which explains how every person afflicted with Deafness, Head Noises, or any Ear Disease can cure themselves at home without visiting a doctor. This book sent free. Specify Deaf Book. Address

DR. W. O. COFFEE,
158 Century Building., DES MOINES, IOWA.

Fashions for Young Folk

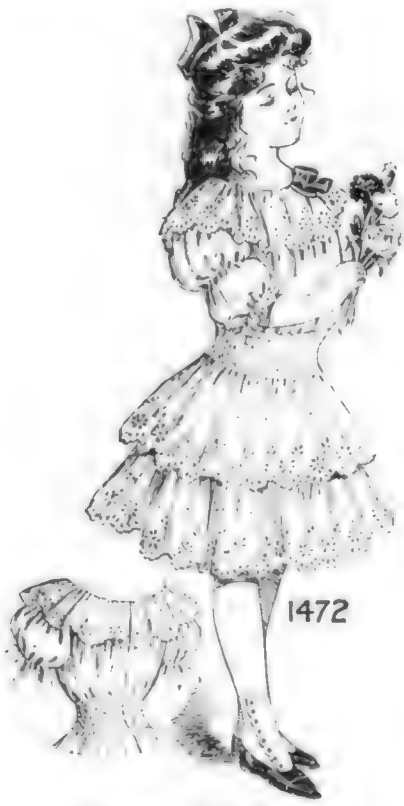
No. 1998 is a Misses' Dress in soft baby-blue louisine silk. The vest and edging on both the waist and skirt are of cream-colored lace and narrow silver braid. This is a charming little model and will be found a most useful frock for cool evenings. It could also be made in one of the new flowered challis that are so pretty for young girls. In this case the trimmings should be of cream-colored lace and narrow ribbon, matching the flower in color. The sash of the same ribbon in a wider width. In the first model the sash is of soft flowered silk, pink roses on a light-blue ground.



No 1998. Misses' Dress

The waist has elbow-sleeves and is made over a fitted lining, and the skirt is a one-piece circular, gathered into the waistband. It is cut in sizes 12, 14 and 16 years. For size 14 it will require 5½ yards of 27-inch material with ¾ yard of 18-inch allover lace and 15 yards of edging to match.

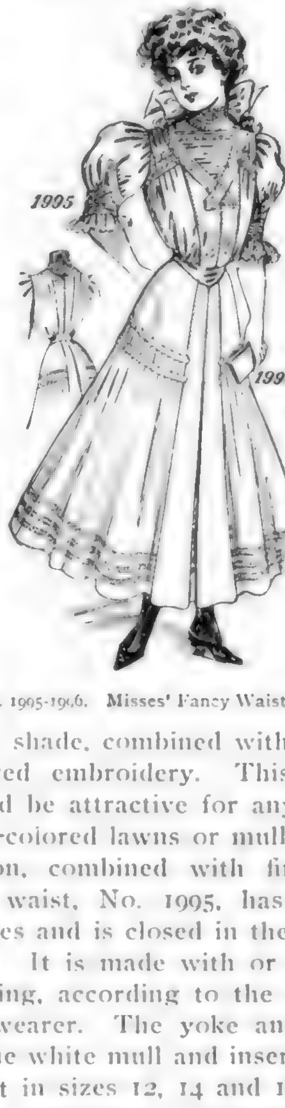
Price, 15 cents.



No 1472. Child's Dress

No. 1472 is a pretty little model for a dressy frock during the Summer months. It is made of the sheerest nainsook, combined with French hand embroidery, and is shown with low neck and short sleeves. However, the use of a guimpe is optional. When worn over a colored slip it would make a most attractive dress for the dancing classes and parties of early Fall. It is shirred in at the waist with six rows of shirring, and two rows of this shirring go between the puffs of the sleeves. The pattern is cut in sizes 6, 8, 10 and 12 years. For an 8-year size it will require 8 yards of flouncing and 1½ yards of nainsook 32 inches wide. Price, 15 cents.

Nos. 1995-1996. Is a fancy waist and skirt for a young girl. The model shown is in Delft-blue organdie over a blue lawn slip of the same shade, combined with cream-colored embroidery. This model would be attractive for any of the light-colored lawns or mulls of the season, combined with fine lace. The waist, No. 1995, has elbow-sleeves and is closed in the centre-back. It is made with or without a lining, according to the taste of the wearer. The yoke and collar of fine white mull and insertion. It is cut in sizes 12, 14 and 16 years. Size 14 requires 3 yards of 27-inch material, with 1¼ yards of 18-inch allover for straps, 1¼ yards of 18-inch tucking and 5½ yards of insertion. Price, 15 cents.

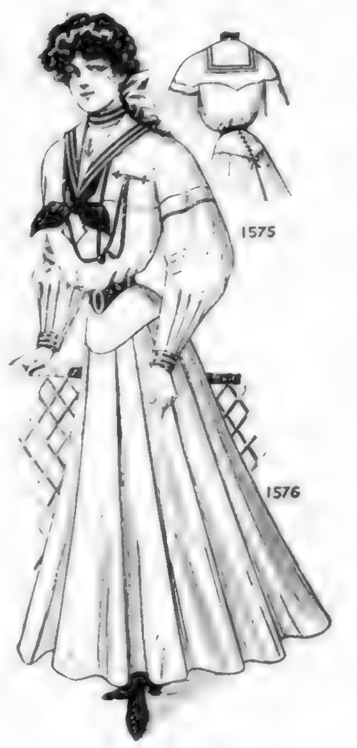


Nos. 1995-1996. Misses' Fancy Waist and Skirt

The skirt, No. 1996, has a box-plaited front and back gore, with circular sides. It is lengthened by a tucked flounce. Cut in sizes 12, 14 and 16 years. Size 14 requires 5½ yards of 36-inch material.

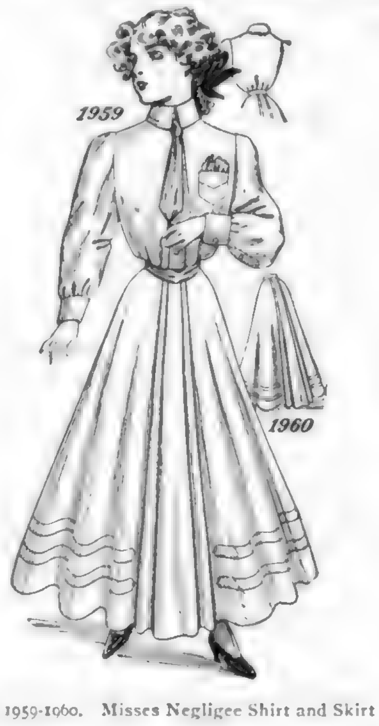
Price, 15 cents.

Nos. 1575-1576. Is a Misses' Sailor Suit in bright pink linen, with the collar, cuffs, dickey and belt of white linen. This is a very good model for any of the heavy linens or piqués and makes a most serviceable and pretty frock for everyday. A natural-colored linen, braided in bright red or golden brown, with the ties matching the braid would be charming. White piqué, with the collar, cuffs, dickey, tie and belt in dark or light-blue would be most effective. The waist, No. 1575, is cut in sizes 12, 14 and 16 years. The skirt, No. 1576, is a plaited model from a plain hip yoke, the centre-gore having a box-plait. Cut in sizes 12, 14 and 16 years. Size 14 requires 8 yards of 32-inch material for the costume. Price, 15 cents.



Nos. 1575-1576. Misses' Sailor Suit

Nos. 1959-1960. Is a combination négligée shirt-waist and an everyday skirt for misses. The shirt-waist, No. 1959, is an excellent model for any of the Summer materials for shirt-waists. In the model shown the shirt-waist and skirt are made of the same material. A small checked silk gingham in lilac and white. The belt and tie are of soft lilac linen. The same model in pink and white check, the belt and tie of plain pink linen would be charming. Endless combinations of these two patterns make a serviceable and pretty morning dress and solve the vexing problem of how to dress a girl between that difficult age, 12 and 16. For a 14-year size the waist will require 2½ yards of 36-inch material. Price, 15 cents.

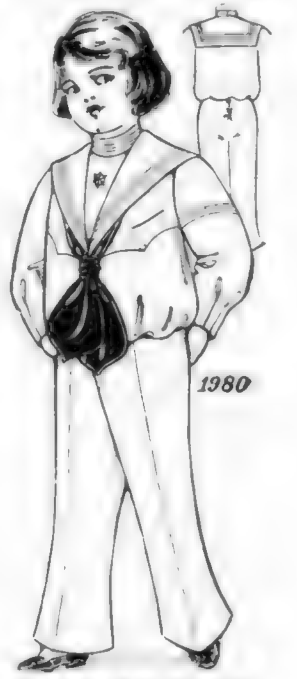


Nos. 1959-1960. Misses Negligee Shirt and Skirt

The skirt, No. 1960, is a four-gored model, with a double box-plait in the front and back. Two bias folds of the same or a contrasting material go around the bottom of the skirt. The use of these folds is optional. Cut in sizes 12, 14 and 16 years. Size 14 requires 4 yards of 36-inch material with 1 yard extra for the bias folds. Price, 15 cents.

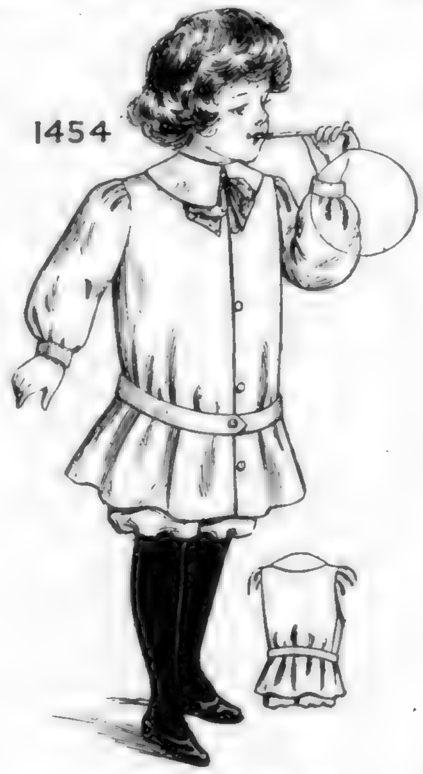
No. 1980. Is a Boys' Sailor Suit, consisting of a blouse with sailor sleeves and a yoke outline which may be omitted if desired. It is made with full-length sailor trousers. This little suit looks well made up in duck or any other Summer materials. In pink, blue or red, with white collar and dickey, as well as in dark blue, it makes a useful suit for everyday. While for best it should be made in white, linen, duck or piqué, the collar and tie in a contrasting color. It is cut in sizes 6, 8, 10 and 12 years. For an 8-year size, 4 yards of 36-inch material or 3¼ yards of 48-inch material will be required.

Price, 15 cents.



No. 1980 Boys' Sailor Suit

No. 1454. Is a Russian Suit for a small boy. The model shown is in light green chambray with a white lace belt and a silk tie. This is an excellent model for an everyday suit for a small boy and can be developed in almost any material. It is cut in sizes 2, 4 and 6 years. Size 4 years requires 2½ yards of 36-inch material. Price, 15 cents.



No. 54. Boys' Russian Suit

Children's Page

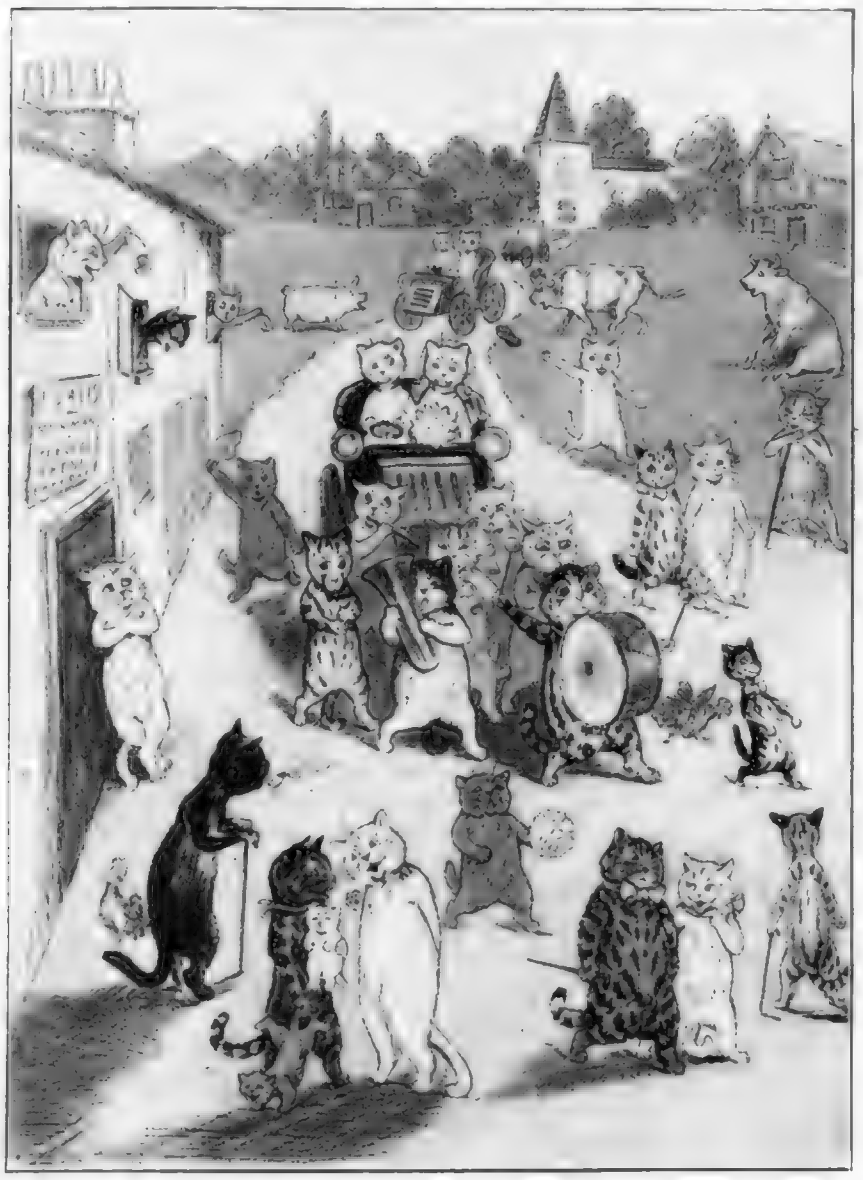
Miss Whitefur's Wedding

MISS WHITEFUR, the old governess of the Furry Fluffkins, was going to be married to Mr. Mouser, and they heard their father, whom they called Dad, say: "Most unfortunate that so many of the band members are laid up with colds. I was most anxious that they should perform after the ceremony!" So they wondered if they couldn't do anything to make him feel happier about it; and then Sandy remembered that the village band kept its instruments in the schoolroom, where the wedding-breakfast was going to be, and so they made a lovely plan!

They slipped in and got them out one by one when everybody was too busy to notice them, and one of them took the big drum and Patches the trumpet, and the others divided the horns and clarinets; and then they met Mr. and Mrs. Mouser as they got into their motor after the wedding, and played in front of them all the way down to the schoolroom!

Of course they hadn't time to bother about notes, but nobody ever heard such a splendid noise in any one's life! Everybody was so surprised; and even the cows and pigs on the green got excited. Only some of the guests made rather a silly fuss when they rushed out at the motors and nearly upset them.

The Furry Fluffkins' meant to go on playing during the breakfast, but Dad met them at the schoolroom door, and told them to go straight home, and said *he'd see them in his study at five o'clock*. Of course they didn't know exactly what he meant by that, but they thought he wouldn't like to tell them how pleased he was with them before all the people. They were so wondering whether he'd bring them a bit of fish from the breakfast; but what he did to them with his punishing paws was a-plenty and the poor little Fluffkins were sick and sore for several days after, unable even to take their milk, and obliged to stay in bed.



THE FURRY FLUFFKINS ESCORTING THE BRIDE AND GROOM.

Rhyming Puzzle for Wise Little Heads

(Answer to be published in July)

More than half this world is mine; in the sun I gleam and shine;
I am hot and I am cold; cheap to get, and hard to hold;
Rough and wild, or smooth as silk; black as ink, or white as milk;
Counted as of little worth, till there comes a time of dearth;
Sought for then in desperate need, as a precious thing indeed.

Living with a merry heart, I must play a funny part;
Full of quips and cranks and jokes, to enliven sober folks;
Some there are who take me ill, others greet me with good-will;
Laugh I must, whate'er they say: "every dog must have his day."

When you see me I'm behind; do not pull or you will find
Dire results may sometimes spring from a simple-seeming thing.
Flashing eyes and sharpened claws well may give the boldest pause;
Whether I am long or short, tread not on me in your sport.

Neatly clad in black and white, pacing with a quaint delight
By the river or the brook, always with a cheerful look,
Watching where the midges rise, 'neath the happy Summer skies,—
You may find one, two, and three, all of them combined in me.

Things to Observe

Next time you see a thistle, feel its leaves. The sharp thorns are there to protect it, so that no animal may want to eat it. The nettle has only a few little hairs on each leaf with which to protect itself. But if you've ever been stung by a nettle you won't wonder that they are quite enough to make animals avoid it.

PUSSY'S FEELERS

Do you ever wonder why pussy has long hairs on either side of her face? They are her feelers. Touch the tips of them, and she will turn her head at once to see what is happening. If pussy can push her head through a hole without touching her feelers, she knows there is room for her whole body to pass through the space.

SHE CAN HEAR BETTER

If you are near a cow, throw something down, so as to make a noise, and watch her ears. She will raise them so that they stand straight up. That's because she can hear better with them in that position. She doesn't understand the noise, and thinks it may mean that some one is going to hurt her.

TASTE A HOLLY LEAF

Have you ever tasted a holly leaf? It has a milky, bitter sort of taste. That is so that animals may not be tempted to eat them even when the grass is scarce, as it is in Winter. The holly doesn't have all new leaves every year, so it would look very ragged and shabby if cows and horses kept nibbling it.

THE SNAIL AND HIS HOUSE

Go into the garden some evening, and look for a snail eating its supper of green leaves. Stamp your foot on the ground to frighten it, and it will very quickly go back into its shell, safe from its enemies.

MEAT FOR KITTENS

Kittens should not be allowed to taste meat before they are three months old, and then they require very little. It is best given raw and finely chopped.

AIR FOR MICE

If the cage for your fancy mice is made with a glass front, be sure to see that it has fitted at either side a large piece of perforated zinc to allow the free passage of air. Glass-fronted cages are frequently used for mice, as they can wriggle through the bars of a wired one; but if no proper provision is made for ventilation your pets will sicken and die.

The Fairy Fish

"You're not a fish at all,
You little golden trout.
I heard you softly call
And mean to let you out.

"You're just a fairy prince,
By wicked giants kept
Enchanted, ever since
The magic sleep you slept.

"I'll come and break the bowl
When mother's safe in bed,
So keep a cheerful soul
And eat up all that bread."

ENVOY

When mother saw the mess
She ran to fetch the cane,
And Dorothy, I guess,
Won't "rescue" fish again.

—J. A. Middleton.

Decoration Day for the Children

BY ANNIE BRIGGS FOX

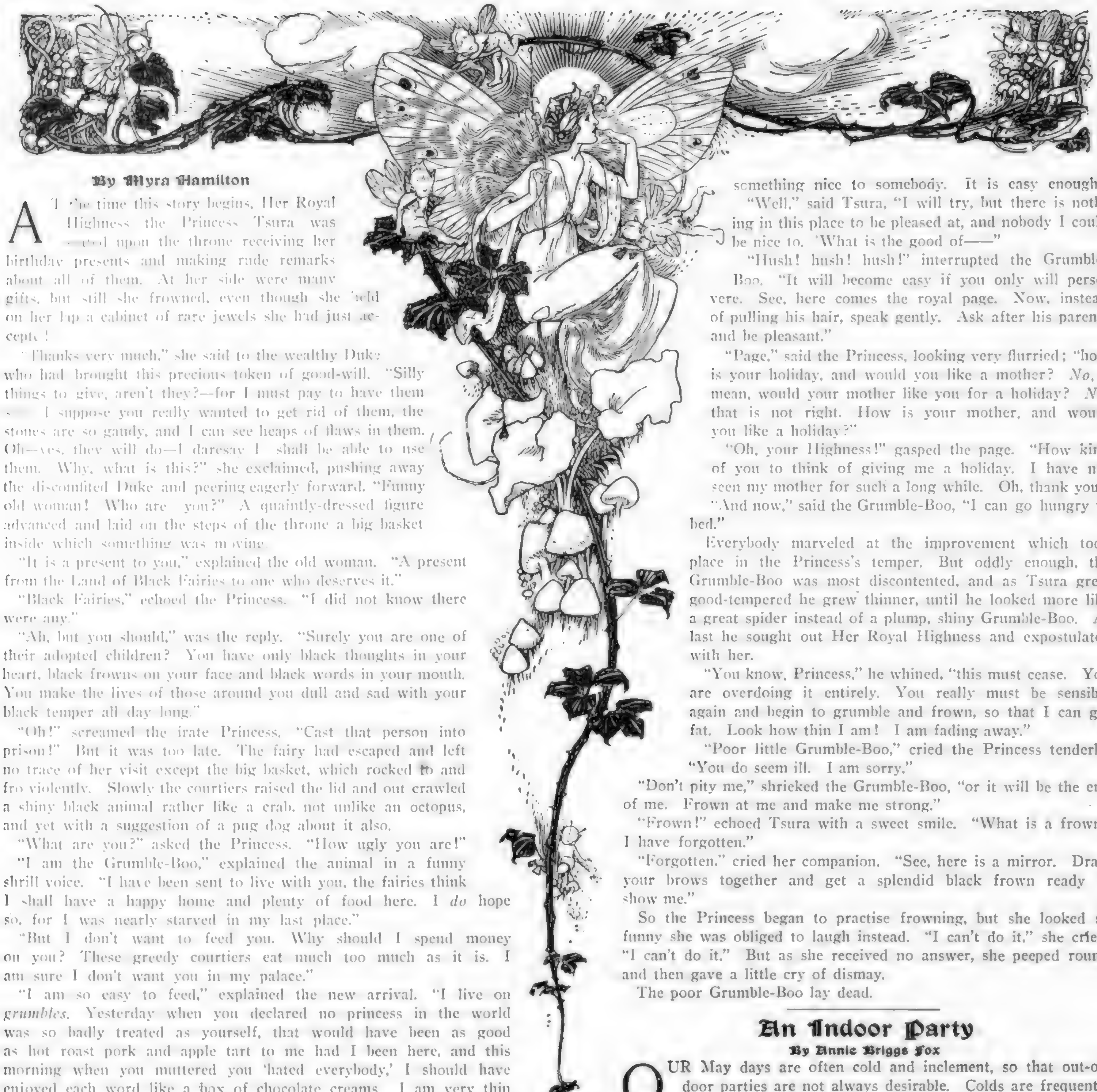
A fitting way to remember our soldier dead on Decoration Day would be for the children of a community, or, perhaps, class in Sunday school or day school, to assemble at a given place, each one bringing his or her offering of flowers, to place upon the graves of our brave heroes who fought so nobly for their country, or died, no less nobly, from disease brought on by the privations and exposure of army life

Hardly one of us but has lost some relative or friend who fell on the field of battle and who is to-day sleeping calmly in his narrow resting-place, either on some grassy hillside or perhaps in distant lands. Children are not too young to understand and appreciate what these gallant men have sacrified for their country's sake, and would delight in bringing flowers or plants to place upon their graves. Our Springs are often backward, and flowers not always plentiful at this time of year, but each child could bring something, if only a handful of green moss or ferns from the woods.

It is related that in the coast cities and towns of California the inhabitants gather flowers and cast them upon the blue waters of the Pacific as a tribute to the brave soldiers who were killed and buried at sea, fighting nobly to the last. The tide bears the fragrant blossoms far out to mid-ocean, where they toss lightly to and fro above the brave hearts forever stilled beneath the waters. Truly this is a beautiful custom.

The Princess and the Grumble-boo

A Story for Children



By Myra Hamilton

At the time this story begins, Her Royal Highness the Princess Tsura was seated upon the throne receiving her birthday presents and making rude remarks about all of them. At her side were many gifts, but still she frowned, even though she held on her lap a cabinet of rare jewels she had just accepted!

"Thanks very much," she said to the wealthy Duke who had brought this precious token of good-will. "Silly things to give, aren't they?—for I must pay to have them set. I suppose you really wanted to get rid of them, the stones are so gaudy, and I can see heaps of flaws in them. Oh—yes, they will do—I daresay I shall be able to use them. Why, what is this?" she exclaimed, pushing away the discomfited Duke and peering eagerly forward. "Funny old woman! Who are you?" A quaintly-dressed figure advanced and laid on the steps of the throne a big basket inside which something was moving.

"It is a present to you," explained the old woman. "A present from the Land of Black Fairies to one who deserves it."

"Black Fairies," echoed the Princess. "I did not know there were any."

"Ah, but you should," was the reply. "Surely you are one of their adopted children? You have only black thoughts in your heart, black frowns on your face and black words in your mouth. You make the lives of those around you dull and sad with your black temper all day long."

"Oh!" screamed the irate Princess. "Cast that person into prison!" But it was too late. The fairy had escaped and left no trace of her visit except the big basket, which rocked to and fro violently. Slowly the courtiers raised the lid and out crawled a shiny black animal rather like a crab, not unlike an octopus, and yet with a suggestion of a pug dog about it also.

"What are you?" asked the Princess. "How ugly you are!"

"I am the Grumble-Boo," explained the animal in a funny shrill voice. "I have been sent to live with you, the fairies think I shall have a happy home and plenty of food here. I *do* hope so, for I was nearly starved in my last place."

"But I don't want to feed you. Why should I spend money on you? These greedy courtiers eat much too much as it is. I am sure I don't want you in my palace."

"I am so easy to feed," explained the new arrival. "I live on *grumbles.* Yesterday when you declared no princess in the world was so badly treated as yourself, that would have been as good as hot roast pork and apple tart to me had I been here, and this morning when you muttered you 'hated everybody,' I should have enjoyed each word like a box of chocolate creams. I am very thin now, for I have just left a household in which each member is so content that it makes it hopeless for a poor Grumble-Boo to get a living; but with you I know it would be different."

So the new arrival received permission to remain, and soon the servants of the Court became accustomed to seeing this ugly black animal crawling after the Princess wherever she went. In fact, he never left her side, and at night slept in a basket by her couch, for if Her Royal Highness woke up in the night she could not turn in her bed without complaining about it.

In this atmosphere of ill-temper the Grumble-Boo prospered, and it soon became so fat that it was all that it could do to follow the Princess when she ran from room to room worrying her ladies-in-waiting with her petty complaints. She grumbled so much that it was overfed.

One day, however, when Tsura was sitting frowning in the garden, the poor portly Grumble-Boo crawled to her and looked into her face.

"What do you want?" she snapped. "Why can't you keep still? I am tired of the way you fidget. You and my attendants are such a worry. I hate you all, and I wish I was a little girl without a palace——"

"Oh! stop," screamed the Grumble-Boo. "You are killing me. I don't want to be so overfed."

"Overfed," echoed the Princess. "Don't plague me with your concerns. I have quite enough to think of. I *do* call it a shame."

"Stop! stop," said her companion. "I am suffering so much that I have come to ask you to alter my diet, for I dare not get any stouter. I know it is difficult, but just for the sake of my figure do try occasionally to say something nice to somebody. It is easy enough."

"Well," said Tsura, "I will try, but there is nothing in this place to be pleased at, and nobody I could be nice to. What is the good of——"

"Hush! hush! hush!" interrupted the Grumble-Boo. "It will become easy if you only will persevere. See, here comes the royal page. Now, instead of pulling his hair, speak gently. Ask after his parents and be pleasant."

"Page," said the Princess, looking very flurried; "how is your holiday, and would you like a mother? *No,* I mean, would your mother like you for a holiday? *No,* that is not right. How is your mother, and would you like a holiday?"

"Oh, your Highness!" gasped the page. "How kind of you to think of giving me a holiday. I have not seen my mother for such a long while. Oh, thank you."

"And now," said the Grumble-Boo, "I can go hungry to bed."

Everybody marveled at the improvement which took place in the Princess's temper. But oddly enough, the Grumble-Boo was most discontented, and as Tsura grew good-tempered he grew thinner, until he looked more like a great spider instead of a plump, shiny Grumble-Boo. At last he sought out Her Royal Highness and expostulated with her.

"You know, Princess," he whined, "this must cease. You are overdoing it entirely. You really must be sensible again and begin to grumble and frown, so that I can get fat. Look how thin I am! I am fading away."

"Poor little Grumble-Boo," cried the Princess tenderly. "You do seem ill. I am sorry."

"Don't pity me," shrieked the Grumble-Boo, "or it will be the end of me. Frown at me and make me strong."

"Frown!" echoed Tsura with a sweet smile. "What is a frown? I have forgotten."

"Forgotten," cried her companion. "See, here is a mirror. Draw your brows together and get a splendid black frown ready to show me."

So the Princess began to practise frowning, but she looked so funny she was obliged to laugh instead. "I can't do it," she cried. "I can't do it." But as she received no answer, she peeped round and then gave a little cry of dismay.

The poor Grumble-Boo lay dead.

An Indoor Party

By Annie Briggs Fox

Our May days are often cold and inclement, so that out-of-door parties are not always desirable. Colds are frequently contracted and severe illness the result.

There is no reason why an indoor May party could not be made as enjoyable as one given out-of-doors. The largest room should be cleared and the children dance merrily about the May-pole, to some lively music. The decorations should be in pink and white. Pink and white china, white candles with pink shades, and a great bowl of apple blossoms would make a lovely supper-table. The Japanese napkins should be pink and white also.

Tongue and lettuce sandwiches, olives, cakes covered with pink and white frosting, strawberries and ice-cream, would be a suitable menu. If a birthday party, the cake should have pink and white candles and be decorated with pink and white frosting. Dainty pink and white baskets filled with sweets would be acceptable souvenirs. If the weather be fine and one so fortunate as to possess a good-sized veranda, the table may be laid and the refreshments served out-of-doors.

A novelty would be to have a gypsy tent. Some one not known to the guests should take the part. A large, gayly colored shawl or scarf should be wrapped closely about the head and shoulders. Big green or blue goggles would complete the disguise. Before entering the mystic portal each child should promise absolute secrecy as to whatever is to be revealed.

After the fortunes are told, the gypsy presents each guest with a small parcel. On these parcels are printed in large letters, "Your future wife," or, "Your future husband." When opened, the packages are found to contain ginger-bread men and women, variously ornamented with pink and white frosting. This will make great sport for the children.

The Early Education of a Boy—II

By Alice Chittenden

THE mother, previously mentioned, who had never found time to belong to a club, had excellent ideas about the training of the four strong-principled youths she had given to the world.

There was never any society at the house from which the children were excluded—no dinners so formal that the youngest, if old enough to come to the table at all, might not sit through them, and this association with older minds was in itself formative.

Not one of these boys had ever had the least idea that he was being trained or restrained. It was from the first a clear case of autonomy—of the most complete self-government. They were tempted, too, in all points like other boys, but they had been warned and knew somewhat of how to meet these temptations. There was never said in regard to any boyish folly, of whatever nature, "I forbid you to do this or that." The law of compensation was kept ever before them. "If you do this thing, you yourself will suffer for it."

The Dangers of Smoking

As the time approached when smoking becomes a temptation to the small boy, they were told of the evil resulting from smoking during early boyhood. But even such advice and warning will not always restrain an ardent, impetuous nature in a boy who wants to find out things for himself, and one day this mother found her eldest son, at the age of eleven, smoking a small cigar. It was before the days of the extreme popularity of the cigarette with the amateur smoker. The lad was growing pale and was already visibly uneasy. Apparently unstartled at the sight, his mother sat down and said, "Finish your cigar, Rob, and then we will go to the circus. Papa has just sent tickets." But before the cigar was finished, Master Rob was tucked in bed and mamma then read him stories, but never a lecture. When he had quite recovered, mother and son had a séance, which ended in a promise never again to smoke until he was eighteen years old—and then he found he did not want to.

When the younger boys showed similar aspirations, cigarettes were getting in their deadly work on the youth of the country, and this wise mother sent her boys to the family physician, who told them just what they might expect if they became addicted to cigarette smoking while young and smoked to excess, adding that at their ages any smoking was excess. There was no need for her to warn Jack, the youngest, his brothers attended to that and kept him from the threatened danger.

There was always a "Children's Hour" in this family, and nothing—not guests or lack of servants, or any other thing—kept the mother from putting the young children to bed and listening to their little confidences, or from the nightly talk with the older ones. They were never either too young or too old for her to take an interest in their studies. When the eyesight of one of the boys practically failed for a time, his mother read him through most of his college work for two years. She studied French with one boy, and German with another, and furbished up her Latin with a third.

The Punching-Bag Period

During the punching-bag and Indian-club periods, which occur and should occur as regularly as whooping-cough or measles, Mamma swung clubs with more or less grace, and punched the bag with greater or less success, generally less in both instances, but still enough to make Jack exclaim, "I'm just proud of you, little mother, you do it better than lots of girls."

They were taught the sacredness of their bodies, and the advantage of keeping them healthy and pure. The idea that a boy must "sow his wild oats" is too generally accepted by parents. That many boys do sow them, harvest their crop of weeds, see the error of their ways, and henceforth sow only good seed and make splendid men, is true, but that they are the better for their wild oats, I doubt. And then, there are the weak ones, those who, when once started on a downward career, never have the force to begin over again and climb up. Such are surely the better for being guided and gently led past the dangerous places in life.

A Case in Point

Jack Renwick, a boy of fifteen, whom I have watched since babyhood, and who has called me "Auntie" since he could lisp, came to me the other day with his sensitive face betokening the fact that he wanted to talk with me—Jack and I are great chums, despite the dissimilarity of ages—and began at once with, "Auntie, I am so glad Papa is not a great scientist." Without waiting for a question, but sure of my sympathy, he went on, "I am so sorry for poor little Rodney Whitney. He entered the 'High' with me, but has already dropped back a year in some studies and six months in others. His father is the great biologist, you know, and raises sea-urchins"—this last with great contempt—"Of course he knows just what *they* ought to eat, but if he would concern himself a little in Rodney's diet he would do better. He is such a gentle little fellow, too, and so troubled that he cannot keep up with his classes."

"And why cannot he do so?" I asked.

"He was prepared for the high school by being rushed through an expensive private school, and, although its pupils are accredited, if Rodney had been obliged to take examinations he could not have entered the eighth grammar grade, and so, half the time he doesn't know what he is doing. And then his health is bad because he eats enough sweets to wreck a stronger constitution than his. He brings an eleven-o'clock lunch of cake, pie, and sometimes candies in addition. Then, at one he goes home and eats a hot lunch of meat and other things, and more pie. I told him *that* was why he always had colds. It will take him at least five years to get through the high school, and by that time he'll be dead, or as good as dead. And when you go to his house and see the glass cases of sea-urchins standing around, each one so placed as to give it the 'most favorable conditions and environment,' as Rodney explained to me in his little, old-fashioned way, and when you look at Rodney's poor, pale face and weak body, well, you just want to say things—that's all, and it's pitiful to hear Rod talk about how he wants to 'get on the football team'."

Little Rodney's case is not a solitary one.

Amusements and Reading

If we would not have our boy a dull one, amusement must be a prominent feature of his early education. "A child whose early years are not largely 'play-spell,'" says Charles R. Parkhurst, misses one of the sweetest experiences of life, and is thereby put under a blight which will later betray itself in faded colors of manhood.

The mother who has had a training as a kindergarten teacher, or who can send her child to a good school of that kind, is fortunate, for with a growing brood of restless, active children her energies are not always equal to the task of providing amusement for them during the long days. But the mothers of the former class must necessarily be few, and there are many in lonely country homes to whom the latter is not possible; such will be greatly helped by the perusal of "Children's Rights," by Kate Douglass Wiggins, and "Kindergarten Principles and Practices" and "Froebel's Gifts," the two latter works by Kate Douglass Wiggins and Nora A. Smith. A little book by Harriet Martineau called "Household Education" should be read by every woman whether she be a mother or even a prospective mother or not, for she is almost certain to teach or mother some other woman's children if not her own at some time in her life. The education of a boy during the most important and formative period of his life is carried on almost solely by the mother. "Never," says Jean Paul, "has one forgotten his pure, right-educating mother." If a woman is not all this to her son the day will come when she will stand at his judgment bar, and woe be to her if she fall short of what he feels she should have been and done! A woman may not in any great measure remould the man who loves her, but she is making of her son the man who will love some other woman and create or destroy her happiness, and thus her responsibility is a double one.

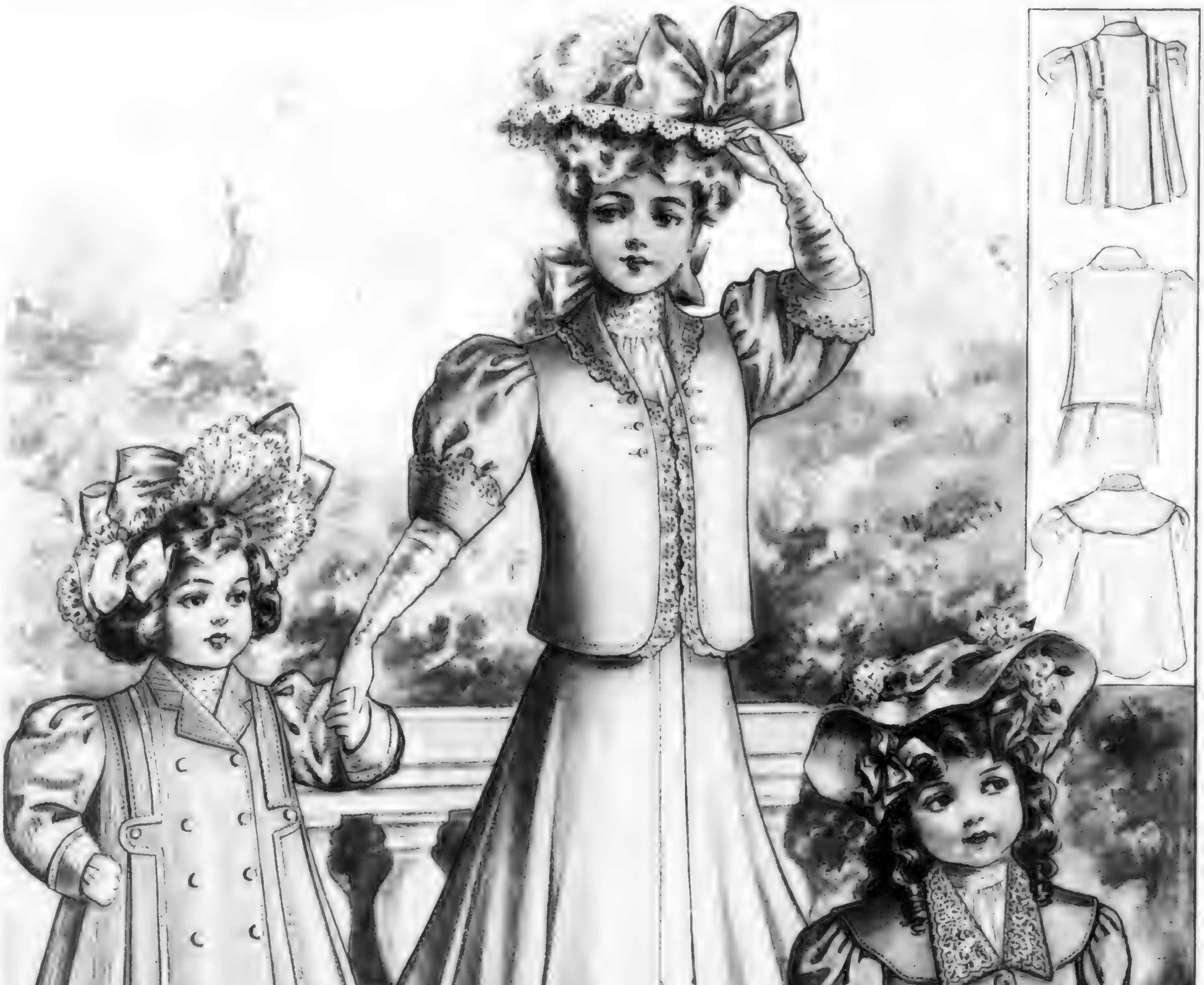
Even where the child spends three hours of the day in the kindergarten, or, later on, four or five hours in the school room, there is still plenty of time left in which the mother may exercise her inventive skill in providing for his amusement, or, better still, his occupation, for the wise mother will make amusement of occupation. The normal, growing child is simply a bundle of nervous activity, and this very activity, rightly directed, is what will secure for him the best physical development.

It is a mistake to give a boy toys which leave nothing to the imagination. The mechanical "you-press-the-button-and-I'll-do-the-rest" toy is scorned by a boy who possesses imagination, and even the smallest amount of constructive ability. The most primitive form of a cart or locomotive which he can evolve from spools and a pasteboard box, is to him a far more splendid work of art, possessing greater possibilities than that which he merely winds up and then watches in its senseless career around the room. If children had not more sense and individuality than the elders who provide them with such toys the coming man would be marked by little ingenuity or invention, but I have never known of an instance where these contrivances were not shortly consigned to the lumber room, no matter how great might have been their cost.

Work or Play

To the interested on-looker, mothers are as curious a study as children. One mother will turn work into play with a sunniness of temper that is quickly reflected in the child, while another will make what should be play hard work, or at least distasteful by reason of the restrictions with which it is hedged in. Where a boy is a bundle of "won'ts," expressed or understood, his mother is pretty apt to be a bundle of "don'ts."

This negative manner of training is most unwholesome. A cheerful "Do this" is worth a million "don'ts," whether the training of the boy or the accomplishment of the object be the end in view. The mother who says "Don't whittle, Willie, you are getting chips all over the floor," is restricting her son's reasonable liberty, suppressing his individuality and perhaps spoiling a possible inventor. How much better to take an interest in what he is making, and then show him how to spread an old dusting sheet or newspapers on the floor, and to gather up the chips afterwards, because "Mary will be so glad to have them to help start the kitchen fire.' At once his play becomes transfigured in his eyes—he is doing something: helping Mary.



No. 2034 is a long coat for a little girl, to be worn during cool Summer days. The model shown is in white flannel having a pin stripe of dark blue, and it is ornamented with white pearl buttons. Around the notched collar, straight cuffs, and down the front and back gore is a trimming of white silk braid an inch wide. This is a pretty model for any Summer materials used for making coats. In plain white or pink challis trimmed with braid and buttons to match it would be most attractive. In the same material in dark colors it would make a most useful little garment for traveling or morning wear. The pattern is cut in sizes 4, 6, 8 and 10 years. For an 8-year size it will require 3½ yards of 36-inch or 3 yards of 42-inch material, with 5 yards of braid and one dozen buttons. Price, 15 cents.

No. 2035 is a Summer coat for a little girl. The model shown is in natural colored pongee, with the collar, revers and cuffs of heavy cream-colored lace and fastened down the front, with four large pongee buttons, each one embroidered in a small pink rosebud design. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 8 requires 4 yards of 27-inch, with ¾ yard of 18-inch allover lace. Price, 15 cents.

No. 2013. is a Misses' Pony Suit. The jacket is unlined and has elbow sleeves. The skirt has a panel front-gore and circular sides, with an inverted plait in the back. Cut in sizes 12, 14 and 16 years. Size 14 requires 5½ yards of 36-inch material, with 4 yards of embroidery. Price, 15 cents.

COAT SUITS FOR CHILDREN

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9.

Apple of Paris

Readers of the PICTORIAL REVIEW inquiring for names of shops where toilet articles may be purchased should enclose a stamped envelope for reply and state the page and date.

The art of rouging is of very ancient origin. It is well known that women of all ages have sought to increase their charms and retain them as long as possible by artificial as well as by natural means, and rouge was well known to the ancients. As early as the time of Augustus, Roman women were, it is said, perfect in the art of using it.

We are told that rouge was a favorite cosmetic in their toilet-rooms, and that they used three different kinds.

In the reign of George III. rouge was very much in vogue, quite general, in fact; and we are told that to be without it was considered a sin to propriety — to be, as it were, in "dressing gown and slippers." No person of note could receive or be received without rouge. Young girls, however, were not permitted to use it any more than they were allowed to wear diamonds; consequently it was frequently said of promised brides, "She marries only to wear rouge and diamonds." An unmarried woman of twenty-five years of age, however, acquired the right of using both rouge and diamonds.

AN INNOCENT SORT

Catherine of Russia states in her memoirs that the first present she received from the Empress Elizabeth was a rouge pot. At that time it was the ambition of all young girls to possess a rouge pot, and since they could not, as already stated, obtain it until they married, they anticipated the possession of the coveted toilet treasure by rubbing their cheeks with a louis d'or, which, being of pure gold, was supposed to attract the blood to any part of the body which came in contact with it. Herein is a suggestion for an innocent rouge that even the school-girl may use, namely, a golden coin.

The carmine wherewith the fashionable beauty heightens the color of her cheeks, originates from the cochineal, which little insect feeds upon the "nopal" and prickly pear of tropical and sub-tropical regions, filling itself with the ruby-red liquid from lobe and fruit—liquid which is not only used for milady's toilet-table, but also for the rose-pink on the palettes of artists, and for the Guardsman's coat.

Instead of using dry rouge, there are women of fashion who apply rose lip-salve to their cheeks, preferring it to the powdered carmine.

There are, we are told, at least a dozen recipes for making carmine, the ingredients used in the manufacture of some of the paints being, besides cochineal, soda, citric acid, water and alum. Formerly, cochineal was simply boiled for two hours in rain-water, with a small quantity of carbonate of soda, to produce carmine.

A WOMAN'S NERVES

The woman who "wears" herself by too much work is always far healthier than her sister who rusts and lets herself run to seed by living a desultory, aimless life.

Very often the woman who "enjoys" poor health began with a fairly good constitution, but she drifted into rather shiftless ways, dawdled over her duties, "kept on" all day in aimless fashion, when a couple of brisk, systematic hours' work would maintain her home in perfect order, leaving her time for rest, recreation, or outdoor exercise.

Two Pictures

I.

Far off, a sail fades slowly in the light,
While round the shore the rising ripple creeps,
And waving still a tremulous hand of white,
A maiden stands upon the crag and weeps.

II.

A sullen, bloodless gloom of early morn,
A foaming sea, with heavy rise and fall;
Above, a seagull, like a thing forlorn;
Below, a lifeless figure—that is all.

ARTHUR L. SALMON.

A person without set hours and systematic rules of life is like a rudderless boat.

THE TOO-SLENDER WOMAN

It took the famous Mr. Banting (founder of the "Banting System" for getting rid of obesity) a little more than twelve months to reduce his weight by fifty pounds.

This he accomplished chiefly by abstaining, according to the advice of his physician, from bread, butter, milk, sugar, beer, and potatoes. These, he said, had been the main elements of his existence--on these he had grown fat. Why shouldn't others do the same?

I would, however, recommend milk in preference to beer, which is a very fertile producer of rheumatism. Those who cannot take milk as a beverage may take it in gruel, in soup thickened with farinaceous materials, in cocoa and chocolate. These latter are excellent fatteners. Custards are also good.

Among the most fattening vegetables are potatoes, carrots, parsnips, and beets. If cod-liver oil can be digested, it should be taken in small doses, from one to three times a day. Those who can't take it should try small quantities of cream instead. This is best taken, not plain, but in tea or coffee, or with puddings or stewed, well-sweetened fruit. Nearly everyone finds cream digestible.

TO INSURE GOOD HEALTH

The essentials of health can be counted on the fingers of one hand. They are good air, good food, suitable clothing, cleanliness, exercise and rest.

Rubbing slices of lemon on the temples and back of the neck will soothe some kinds of headache. Another way of taking lemon for a bilious headache and one said to be a cure, is to put a teaspoonful of juice into a small cup of black coffee. It is far better, however, to use lemons freely at all times and so keep the liver active and avoid bilious tendencies.

BEAUTY OF THE EYES

Many foolish and dangerous expedients have been resorted to in order to increase the beauty of the eye by brightening and dilating the pupil, such as, for instance, the application of belladonna, or the exposure of the eye to air slightly impregnated with the vapor of prussic acid; but all such experiments are so highly dangerous that it is better not to dwell upon them.

Those who would have bright eyes should observe the common rules of health: spend as much time as possible in the open air, live simply, keep early hours, and avoid tiring the eyes, especially by artificial light.

In the East, pigments of a harmless nature are resorted to for throwing up the beauty of the eyes and encouraging a soft, velvety appearance. But it is not only from vain motives that kohl is used, but more particularly for the sake of preserving the eyes from the furious glare of the sun. Turkish men and women, Egyptians, Indians and Arabs use kohl profusely. They draw it along the rim of the eyelids and also paint the eyelashes with it, and even blow it in the eyes of their babies.

CARE OF THE EYEBROWS.

Illness will sometimes affect both eyebrows and lashes, causing them to fall, in which case a strong tonic is required. Try this one. Five grams of tincture of rosemary, 1 gram of tincture of cantharides, 50 grams of spirits of camphor and 50 grams of cologne. Apply at night with a bit of absorbent cotton.

Many women are afflicted with coarse eyebrows. Common mucilage, if it is sweet, will help to make them softer, it is said, or if one is prejudiced against mucilage, use quince seed mixture or gum tragacanth.

A SKIN OF BEAUTY IS A JOY FOREVER
DR. T. FELIX GOURAUD'S ORIENTAL CREAM, OR MAGICAL BEAUTIFIER
Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection. It has stood the test of 58 years, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayre said to a lady of the haut-ton (a patient): "As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations." For sale by all Druggists and Fancy Goods Dealers in the U. S., Canada and Europe.

Purifies as well as Beautifies the Skin
No other cosmetic will do it.
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A simple scientific remedy is now on sale which absolutely removes freckles. This preparation,
STILLMAN'S FRECKLE CREAM
Is an absolute and positive eradicator and has been proven in hundreds and hundreds or obstinate cases.
The reason is that it is the only preparation which removes the cause of freckles. Freckles come from deposits of color matter in the skin. These are dissolved and cleared away by the action of this superior cream, leaving the skin clear, smooth and beautiful.
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Stillman Freckle Cream Co. Dept. 8 Aurora, Ill.

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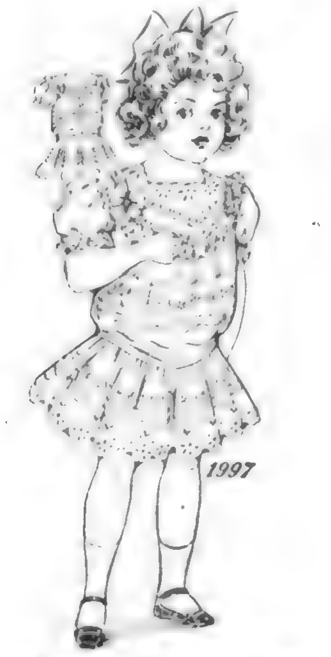
Dainty little medicated strips of "SKINEASE" placed over the wrinkles at night and you see a difference in the morning. Wrinkles are not natural, but due to contracted muscles alone. "SKINEASE" rests the muscles by holding them at their proper tension until restored. The effect is wonderful. MAKING THE FACE 10 YEARS YOUNGER IN A NIGHT. Full size package 50c. To convince you that it will absolutely remove wrinkles and skin furrows, I will send a trial package for 20 cents.
MARIE O. DeGRUCHY, 6980 Delmar Ave., St. Louis, Mo.

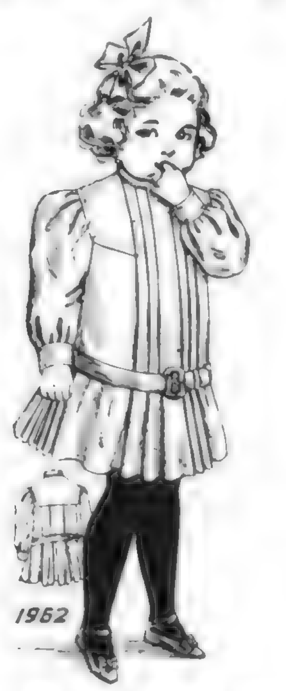
Summer Frocks for Children

No. 1997. Child's Low-necked French Dress in one piece. This pretty little frock is made up in any sheer white material or in flowered dimity, combined with French hand embroidery. The straps of ribbon across the shoulders and the sash are of pompadour ribbon if the dress is white, or in a plain colored ribbon matching the flower if the dress is made of the dimity spoken of. It is cut in sizes 4, 6, 8 and 10 years, and an 8-year size requires 4½ yards of 27-inch material, with 3½ yards of embroidery for the skirt ruffles and 2½ yards of insertion.
Price, 15 cents



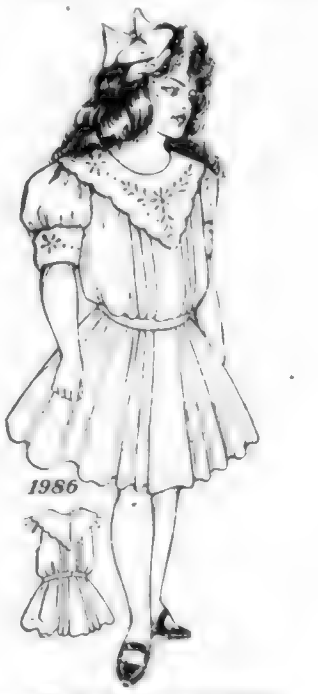
No. 1997. Child's Low-necked Dress

No. 1962 is a child's one-piece dress, closing invisibly under the plait on the left side. The model is made in light-green linen stitched in white. The collar and cuffs bound with white braid and worn with a white kid belt. This is a most attractive little garment for morning wear. Made up in brown Holland with a tan leather belt, or in blue duck with the belt and stitchings in red, it will be found most useful and it will not soil as quickly as the lighter colors. The pattern is cut in sizes 2, 4, 6, 8 and 10 years. For a 6-year size it will require 3½ yards of 36-inch material. Price, 15 cents



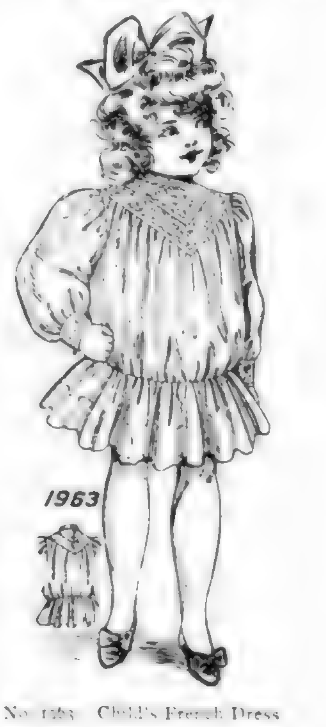
No. 1962. Child's One-piece Dress

No. 1986. Girls' dress, with low neck and short sleeves, and a two-pieced skirt laid in plaits in the front and back and gathered at the sides. This is a charming model, both for morning and more dressy wear. In light blue or pink linen or piqué, with the collar and cuffs embroidered in white it is a most attractive and chic little garment. While for more dressy wear it could be made in fine nainsook, organdie or Paris muslin, the collar and cuffs finely embroidered in shadow-work or to suit the maker's taste. It would be quite appropriate. The pattern is cut in sizes 6, 8, 10 and 12 years. For an 8-year size it will require 6¼ yards of 27-inch material.
Price, 15 cents.

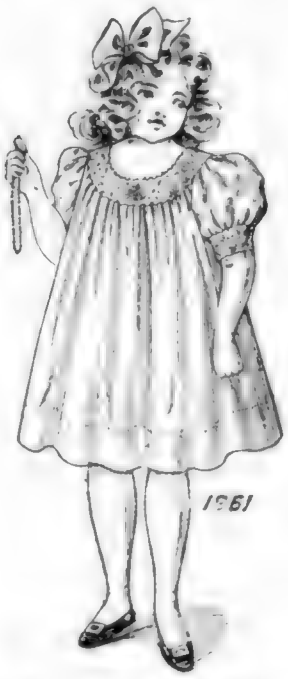


No. 1986. Girl's Low-necked Dress

No. 1963 is a Child's French Dress with a straight gathered skirt. The yoke and cuffs of heavy embroidery or lace. This is a pretty little frock for a small child made in white organdie or in colored lawn over a colored slip. In any of the small figured lawns with the yoke and cuffs of fine Valenciennes lace it would be appropriate for any occasion. A sash of ribbon in a color matching the figure would add much style to the dress. The pattern comes in sizes 1, 2 and 4 years. For a 2-year size it requires 2½ yards of 36-inch material with 3 yards of insertion. Price, 15 cents.

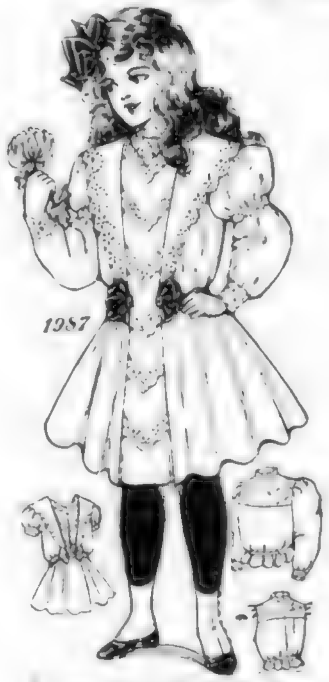


No. 1963. Child's French Dress



No. 1951. Child's Round Yoke Dress

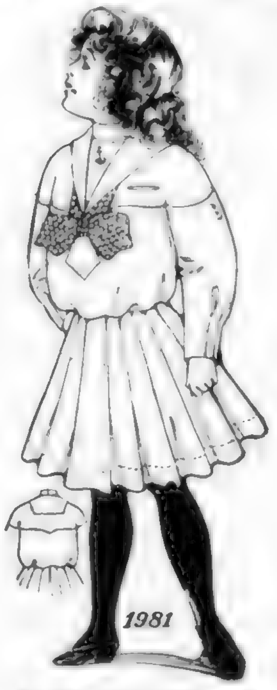
No. 1961. Is a pretty frock for warm Summer days, as it can be worn with or without a guimpe. In any of the thin wash silks, the neck and sleeves finished with Irish lace, it would be charming. In fine mull, either white or colored, it would be attractive for afternoon wear. The pattern can be had in sizes 2, 4, 6 and 8 years. For size 4 years it requires 2¾ yards of 36-inch material, with 1½ yards of 3-inch insertion.
Price, 15 cents.



No. 1987. Girl's Gabrielle Dress

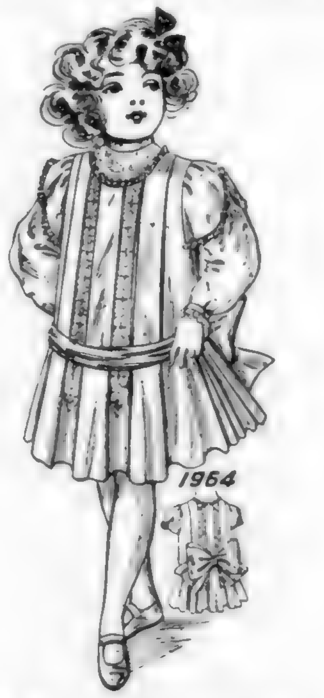
No. 1987. Girl's Gabrielle Dress, with separate guimpe. The model is in peacock-blue chambray. The insertions, edging of collar and sleeves in heavy hand embroidery. This is a charming frock and could be developed in almost any material. In red piqué, the insertions and edging in cream embroidery; or in dark blue duck, the insertions and edging in red embroidery, it would be a most serviceable and pretty frock. The ribbon matches the dress, and the removable guimpe is prettier if made of the same embroidery as that which is on the gown. In dotted swiss or plain muslin, with the sash in flowered ribbon and the insertions and edging in fine lace, it would make an appropriate party dress. If worn over a colored slip it would be very dressy. This pattern is cut in sizes 6, 8, 10 and 12 years. For an 8-year size it requires 5¼ yards of 36-inch material, with 3 yards of insertion and 1½ yards of 36-inch allover embroidery for the guimpe. Price, 15 cents.

No. 1981. Is a Girl's Sailor Suit, consisting of a blouse with long shoulders made to slip on over the head, and a straight plaited skirt sewed to an underwaist. Made up in Madras, either white or colored, or in piqué, it would be a most excellent model for a child. In white piqué, with the collar and tie in black, it would have an immense amount of style. While in any dark linen, with a removable white dickey, it would be a serviceable morning frock. In blue and pink duck, with the collar and tie in white, it would be pretty and cool looking. The pattern is cut in sizes 6, 8, 10 and 12 years. For an 8-year size it will require 5 yards of 36-inch material or 3½ yards of 48-inch material. Price, 15 cents.



No 1981. Girl's Sailor Suit

No. 1964. Girls' one-piece box-plaited dress, in striped lawn. Worn with or without a guimpe. The model is made in a lilac lawn, with inch-wide stripes of white about an inch apart. A sash of soft lilac louisine silk is worn. The pattern is cut in sizes 6, 8 and 10 years. Size 6 requires 2¾ yards of 36-inch material, with 2¾ yards of insertion and 4½ of lace edging. Price, 15 cents.



No. 1964. Child's Box-plaited Dress

The Home Doctor

For Beauty and Health

These recipes are not guaranteed, but are published upon the representations of the contributors, who vouch for their efficacy and reliability.

Readers inquiring about toilet preparations should send a stamped envelope for reply and state page and date.

MUSCULAR RHEUMATISM.

This is a remedy that has been used by many and has never failed: 1 ounce of oil of wintergreen, 1 pound of cut-loaf sugar. Six drops on a lump four times daily. When the wintergreen is gone, your rheumatism will be, too. N. P.

HOT WATER FOR THE COMPLEXION.

One of the best and most simple ways to improve a bad complexion is by the use of hot water. The face should be bathed every night in as hot water as one can use and then washed gently with a soft, clean cloth, using pure soap only occasionally. One should drink hot (not just warm) water before each meal, or at least once a day. The water may be seasoned with a little salt if preferred, and a whole glassful should be drunk, not just a few swallows. This very simple remedy will be found beneficial. P. S.

FOR A DEEP-SEATED COLD

Four tablespoonfuls of molasses; 3 tablespoonfuls of paragoric; 2 tablespoonfuls of castor oil; 1 tablespoonful of turpentine. Mix together and take 1 teaspoonful before each meal. B. N.

BEAUTY BY SIMPLE MEANS.

Before retiring, with warm soft water and a pure soap (I like an unscented white soap) make a stiff lather on a wash-cloth, rub the face gently for several minutes. With fresh water carefully remove all soap. Dry with a soft towel, and sleep in a well-ventilated room.

In the morning, wash with clear cold water. This leaves the skin soft and firm, not inclined to get rough. B. F.

TO OVERCOME SLEEPLESSNESS.

First insure comfortable warmth. Lie on the back and slowly revolve the eyes from left to right in an upright direction, the lids being closed. This precludes active thought and soon induces drowsiness.

TO CHECK PERSPIRATION.

Excessive perspiration is very disagreeable. A lotion made of the following ingredients will check it. Mix 8 ozs. of water, 1 oz. of rock ammonia, and ½ oz. of tannin, in powder. Dab this on an old handkerchief and wipe the skin. If one's hands are affected powder the palms with bismuth. M. P.

QUICK CURE FOR BURNS.

The best cure I have ever found for burns is to throw soda on the place as soon as possible, and oil the burned part often with sewing-machine oil. In less than eight or ten days the cure will be complete and there will be no mark. Mrs. A. D.

SMALLPOX CURE.

This recipe has been used in hundreds of cases and is known to prevent or cure smallpox when learned doctors have given up the patients to die: Sulphate of zinc, 1 grain; foxglove (digitalis), 1 grain; ½ teaspoonful of water. When thoroughly mixed add 4 ozs. of water. A teaspoonful is a dose. The disease will disappear in 12 hours. For a child give smaller doses according to age. This will also cure scarlet fever. N. P.

THE PROPER TEMPERATURE.

To attempt to sleep in a cold room is as bad as too hot; about 60 degrees is the right thing. You must remember that digestion is slower while we sleep; the heart beats less vigorously; we breathe more deeply. If we dream too much, this renders our repose less refreshing; probably we have been eating too much at a late hour. But, on the other hand, sleeplessness is sometimes due to wanting food, and a glass of milk or a biscuit will send the restless one comfortably to sleep, which is promoted by a brisk walk overnight. It is said that a lump of sugar dissolved in a little water, if taken just before retiring, induces restful sleep. K. R. C.

Exercises for Reducing Flesh

To reduce flesh around the hips, practice the following exercises: 1. Lie on the floor, take a deep breath, raise the legs as high as possible without bending the knees, then lower them slowly, exhaling the breath. Repeat several times. 2. Lying on the floor with hands at the sides, slowly raise the body to a sitting posture, taking a long, deep inspiration, then return slowly to the recumbent position, exhaling the breath. The knees must be kept perfectly stiff, and in order that the feet should not rise from the floor, they should be braced under something, or some one should hold them down. Repeat several times. 3. Stand erect, raise arms high over the head, the palms of the hands forward; take a long, deep breath while doing this. Now bend forward, and keeping the knees stiff, try to touch the floor with the tips of the fingers, exhaling breath as you come down. Repeat from five to ten times. 4. Stand erect, hands on hips, fingers pointing forward. Take a deep breath. Now, exhaling breath, drop down, letting the body touch heels, knees apart. Repeat five times. 5. Stand erect, raise the right leg, bending the knee all the time, as high as possible. Repeat ten times. Then exercise the other leg in the same way. 6. Repeat exercise No 3 several times.

The best place for rest or recreation or recuperation at this season is

ATLANTIC CITY

and the new Fireproof

CHALFONTE

is especially well equipped to supply the wants of those who come to secure them.

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THE LEEDS COMPANY

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FREE DELIVERY On all orders amounting to 50c or more we prepay return express charges. Graduated Side or Box Plaited Skirts, $2.00.

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Gored Sun Burst Patterns, 20 Cents each
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6 to 10	"	2c. "	6 to 10	"	3c. "
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16 to 20	"	5c. "	16 to 20	"	7c. "
21 to 25	"	10c. "	21 to 25	"	12c. "
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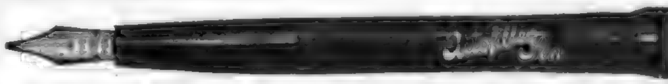

FREE "AUTOFILLER" Self-filling Fountain Pen Reg. Price $2.50

Help introduce Hy-Jen Tooth Paste among your friends and neighbors and get this self-filling high grade guaranteed "AUTOFILLER" Fountain Pen regularly sold at stationers for $2.50, absolutely free. DON'T SEND ANY MONEY, but simply send us your name and address and we will send you free a sample package of Hy-Jen Tooth Paste for you to test yourself, that you may know how sweet, refreshing and cleansing this pure snow white dentifrice is. We will also enclose an application form, which on its return to us properly signed, requests us to ship you by express, prepaid, 12 full size 25 cent packages of Hy-Jen Toote Paste, which you will sell at the retail price of 25 cents each. After you have sold only 12 packages remit us the $3 collected for the Paste, and we will forward immediately, all charges prepaid, the AUTOFILLER Fountain Pen, absolutely free. This is undoubtedly the greatest and most liberal offer ever made by a reputable firm, and you will have no trouble selling Hy-Jen, as our extensive advertising in the Ladies' Home Journal and other high class publications has created a demand and reputation for this deservedly popular tooth paste. Write today for the sample package of Hy-Jen and application form and get the AUTOFILLER Fountain Pen absolutely free. Address

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Our Helping Hand

Contributions for this department will be gladly received, and if they contain useful suggestions couched in 125 words will be published for the competition. Rules and remedies are not guaranteed, except on the representation of the writers. Prizes will be awarded immediately after publication. All original items will be published, if possible, but none of the unsuccessful ones will be returned.

Those persons successful in winning the several prizes of "Our Helping Hand" this month are as follows:

The first prize of $5.00 has been awarded to Elizabeth Bonham, 926 Sergeant Avenue, Joplin, Missouri; the second prize of $2.00 to Miss E. Smith, Box 606, Stratford, Ontario, Canada; and the third prize of one year's subscription to the PICTORIAL REVIEW to Mrs. R. S. Mayland, Bagley, Minnesota.

FIRST PRIZE

Second Blooming of a Calla Lily

After the calla lily has bloomed once many people set it aside, thinking it will bloom no more in that year, but that is a mistake. The lily will bloom again if the stalk is cut off about two or three inches from the ground after the first bloom has withered. Then you must take a sharp knife and split this stalk down the centre to the ground. Very soon a new stalk will shoot up, and immediately a new bloom will appear. I have tried this several times and it always proves satisfactory.

SECOND PRIZE

Best Method of Keeping Eggs

Have ready a large kettle of water, boiling *hard*. Fill a wire basket with fresh eggs, and quickly dip it into the boiling water and out again, three times. This closes the pores of the shells, making them air-tight, and the eggs may then be stored in a basket or box in the cellar, and used as required during the following Winter. This may be done when eggs are cheapest, as they keep perfectly, and the whites beat like fresh ones. Years of experience have shown this to be the simplest and best method known for keeping eggs.

THIRD PRIZE

How to Bind Pictorial Reviews

Take a strong piece of goods and cut as for the covering of a book. Cut two pieces of cardboard the size of the magazine, and fit into the sides of cloth and glue, leaving 2½ inches of cloth for the back of the book. On these strips of 2½ inches you sew each successive number in order, but first treat each one thus: Sew a strip of goods down each side of the back (1½-inch strips), using long machine stitches. Turn back and stitch into the back of the cover. The strips will overlap with each number sewed in, making a good back. A year's subscription should fit each book. Cut the words "Pictorial Review" out and glue on the front cover.

HONORABLE MENTION

To Color Wool, Silk or Cotton

Purchase tube paint of the desired color and mix a little of it with gasoline. Keep mixing until the desired color is obtained, which you can tell by trying on a small piece of the material. Do not rip the garment; wash thoroughly until the garment looks evenly colored. Do not wring or squeeze, simply hang out of doors to drip and dry, when it will be ready to wear. This is especially fine as the garment can be colored without any ripping, and will not shrink or crack afterward. It is best to do this out of doors or in a room without a fire on account of the gasoline. H. M. W.

To Make Wool Rugs

Let me tell you how to make a lovely rug, durable also, out of the smallest scraps of all-wool. All-wool will wear a life-time, but wool and cotton will do. When woven it is 1 inch thick and alike on both sides. Cut all scraps ½ inch wide on the bias, take No. 12 thread, and a large needle and about 3 yards of thread. Tie a large knot. Begin to gather through the centre of the bias pieces, no sewing together, just pick the pieces up and keep on gathering and pushing together until the thread is full. Thread again and tie the knots together, and keep on until you have enough for a pound ball. Then wind, as the weaver cannot handle them larger. I go over mine before winding with scissors and clip away ends that show, then take to the weaver and have it woven the same as rag carpet, as tight as she can weave.

Mrs. G. L. R.

Noiseless Fire in a Sick Room

In a sick room, where the slightest noise will disturb the patient, I have found the best method of making up the fire, and especially at night, is to take away all fire irons, replacing them with an old walking-stick to clear the ashes from the grate, then place on the fire a parcel of coal tied up in a newspaper, which as the paper burns will gently fall into place without noise. I have never known this disturb even the most restless sufferer. C. R.

An Inexpensive Hall Rack

I took a leaf from an old poplar table, sawed it in two, glued together, then transferred a design of four deers and some grass from old table linen, with carbon paper, on to the boards. I polished some horns; first by rasping them off, then trimming them smooth with glass; giving them a good coat of clear varnish brought the color out beautifully and gave the desired polish also. I burned the design, making a very dark background; fastened the horns on each corner and in the centre; wrapped the base with brown velvet; put another coat of varnish on all (except the deer), which brought out the design beautifully. Then I added a chain to hang by. Everyone who sees it considers my work a perfect success. Cost—varnish, 25 cents; chain, 10 cents.

Mrs. B. S. D.

Millinery Possibilities

If your old hat is of silk or velvet, or has good trimmings, rip carefully, save every scrap of trimming, save the wire for rewiring or supporting trimming or bows, and best pieces of buckram for bands and various other uses. Brush all trimming carefully and thoroughly. If too soiled to use in its present state, cleanse or dye it, using the larger pieces for retrimming or for dress trimmings in shape of large collars, revers, vests, bands, appliqué; or cut bias and used for skirt binding. Use the smaller pieces for cordings, pipings, folds, plain and fancy collars and cuffs. The very small pieces can be utilized in a dainty, decorative, "even handsome design," and applied as covered buttons, medallions, squares, diamonds, or varied arrangements in braid leaf or vine design, or for silk patchwork. While the rags can be saved for the "longed for" future silk rag portière, which if properly woven are a beautiful, useful prized possession.

Mrs. Z. G.

A Pretty Sunbonnet

A dainty white bonnet can be made for thirty cents by the following method. Buy 1½ yards of good 10-cent quality of white lawn, and a bunch of white finishing braid with the brier stitch worked on it in red thread. Cut the bonnet by the "kiss-me-quick" pattern. Use for stiffening two nice white flour sacks, starched very stiffly; finish the edge of the bonnet with a plain hemmed ruffle of the lawn, and stitch seven or eight rows of the finishing braid on the bonnet a little over ½ inch apart.

Mrs. L. M. McL.

Help to Young Housekeepers

To the housewife who has trouble with pies running out, especially apple pies, the following is a sure remedy. Bake the pie until about three-quarters done before putting on the upper crust, then lay the upper crust on lightly, which should be a little larger around than the pie, bake until done. This is good for mince or any kind of pie, and is surely a flaky and appetizing crust. Mrs. W. D. B.

Cream Caramels

Mix together in a sauce pan ½ of a pound of the best chocolate, 2 pints of granulated sugar and 1 pint of cream. After it begins to boil stir constantly until the caramel mixture forms a soft ball when dropped in ice-water. Pour in greased pans, and when cold cut in inch squares.

R. L. G.

Hairpin Trimming

So often I see directions for making hairpin trimming, and I want to give my way. Work on the open end of the pin; turn by raising the hook over the end of the pin. When full, slip off, insert the pin in the last two loops, refill. This you will find much faster than the old way.

Mrs. E. D. C.

To Restore the Color

Black coats and dresses that have turned gray or green can be made to look like new by sponging with logwood and vinegar. Place 10 cents' worth of logwood in a kettle and cover with vinegar; put it on the stove and let steep for an hour. When cold, sponge the cloth well with the mixture after first steaming it through a cloth. Mrs. J. A.

Excellent Shoe Polish

All my friends declare this is the best they have ever used. However wet shoes are, use this polish and they will become soft and like new.

Put 2 qts. of soft water in an old tin can or pot, add 1 oz. of extract of logwood; bring to a boil; then add 1 dram of yellow prussiate of potash, and 1 dram of bichromate of potash. Stir until black, then add 2 ozs. of borax, 8 ozs. of gum of shellac, 1 oz. of castor oil, 1 oz. of neat-foot oil. Boil all together with one old rubber for about 2 hours. When cold, skim off the scum and bottle. M. A. T.

Codfish a la Cocotte

To prepare codfish *à la cocotte*, take 2 cupfuls of freshened and shredded codfish, 2 cupfuls of hot mashed potatoes, 1 pint of cream or rich milk, 2 beaten eggs, ½ of a teacupful of butter, with salt and white pepper to season to taste. Mix the whole thoroughly, then pack in buttered cocottes, dot with butter and brown in the oven. R. V. M.

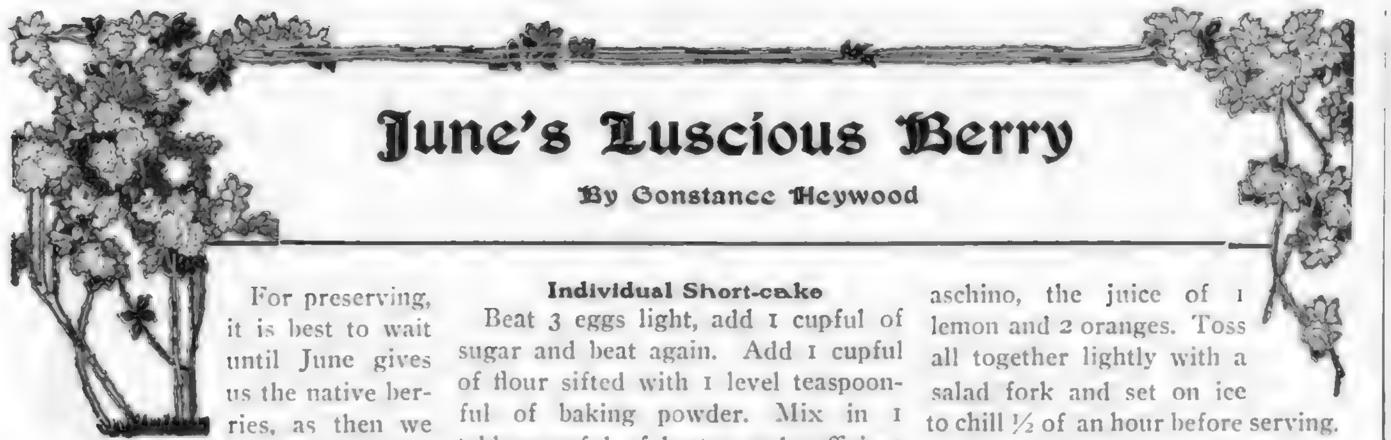
Making a Small Boy's Suit

I ripped, washed and pressed a man's serge suit. From trousers I cut knickerbockers without piecing. The fronts of the blouse I pieced lengthwise. After seaming I pinched a tiny cord-tuck and sewed in the first stitching, then I made two more tucks to the side. The back I corded likewise; also the sailor-collar to match the back exactly. If the back is too short, a yoke can be put on under the sailor collar. The sleeves I pieced, corded and plaited at the hand to form the usual cuff. As they were too short I lengthened with a stitched band 1½ inches wide.

Mrs. C. L. A.

Salted Almonds

First, scald the almonds, remove the skins, and put into a bowl with a generous supply of fine salt well mixed through them. Have your iron kettle lined with hot lard (I usually try one to see if my lard is hot enough), then put your almonds, salt and all, into the kettle, stirring them. When a nice delicate brown take them out into a hot colander, and shake them till they are dry and glossy. M. E. K.



June's Luscious Berry

By Constance Heywood

For preserving, it is best to wait until June gives us the native berries, as then we may have them freshly gathered and all their delicious flavor remains.

Preserved Strawberries

Hull and rinse off the fruit lightly, allowing ¾ of a lb. of sugar to 1 lb. of fruit Place the berries and sugar in layers in a dish and let stand over night. In the morning drain off the juice and heat it in a preserving kettle, letting it boil 15 minutes. Add the fruit and when it boils skim if necessary, and fill hot jars that have been well sterilized. Seal tightly, giving the covers an extra turn when the contents are cold. A richer preserve may be made in the same way with the difference of a lb. of sugar instead of ¾ of a lb. and cooking 30 minutes. Put up in glasses like jelly.

Strawberry Jam

Pour ½ of a cupful of red currant juice over 1 lb. of granulated sugar. Let it stand for 20 minutes while you boil over a slow fire 1 lb. of ripe, mashed strawberries, stirring constantly with a wooden spoon. Add the sugar and currant juice, then simmer for ½ of an hour. Skim if necessary. When cold seal in tumblers with paraffin.

Strawberry Jelly

Crush and strain sufficient berries to obtain 3 pts. of juice; add 1 lb. of cut-loaf sugar and let simmer for 20 minutes. Add 1 lb. more of sugar, simmer 5 minutes and remove from the fire. Pour the jelly into glasses. Cover securely and keep in a cool, dry place.

When strawberry jelly is to be served as a dessert it may be made with gelatin. To 1-3 of a box of gelatin add cold water to cover; when softened add 1 cupful of hot water, 1 cupful of strawberry juice, the juice of a lemon, and 1½ cupfuls of granulated sugar. Stir until the sugar is dissolved. Strain into the mould and set on ice until jellied.

A fruit salad is delicious in combination with strawberry jelly. Mould the latter in a border mould, turn out and fill with a mixture of seasonable fruit, as sliced bananas, oranges, cherries and pineapples. Toss together with a sprinkling of sugar and fill in the jelly mould. Set away to chill before serving.

Sunshine Strawberry Preserve

Dark-colored fruit that is perfect should be selected. Cook 3 lbs. of granulated sugar with 2 cupfuls of boiling water without stirring, until it will spin a thread when the syrup is dropped from the spoon. Cook the berries in this syrup for 15 minutes after they commence to boil. Pour the preserves on large platters, cover with gauze and set in the sun for 2 days Store in tumblers sealed with paraffin.

Individual Short-cake

Beat 3 eggs light, add 1 cupful of sugar and beat again. Add 1 cupful of flour sifted with 1 level teaspoonful of baking powder. Mix in 1 tablespoonful of butter and sufficient milk to make a soft dough that will roll out nicely ¼ of an inch thick, divide in 2 portions, placing one on the other with flecks of butter between. Bake in a hot oven. Cut in small rounds with a biscuit cutter. Fill in between and on top with sweetened crushed strawberries. Cover the top with a cone of whipped cream and serve hot.

For a cold short-cake, use the same directions for making the cake, allowing more milk to make the mixture a cake batter. Bake in buttered cup-cake tins in a quick oven. When cold, remove the centres and fill in with the crushed strawberries, topped with whipped cream.

Strawberry Pyramid

Crush 1 pt. of fine ripe berries with 1 pt. of sugar. Whip the whites of 3 eggs to a stiff froth, drop in the berries and whip up all together until stiff. Serve piled up on a glass platter garnished with little mounds of the berries around the base, or in individual cones garnished in the same manner.

Croquante of Strawberries

Select 1 qt. of ripe berries, put ¾ of 1 lb. of sugar on to boil with ½ a cupful of water. When it forms a thick syrup drop in the strawberries and let cook slowly for 5 minutes. Take out the berries carefully with a skimmer and press them around the inside of a mould, sides and bottom. Fill the centre with a rich charlotte russe delicately tinted pink with strawberry juice. Set on the ice to harden. When ready to serve, wipe the outside of the mould with a cloth wrung out of boiling water. Then it will turn out smoothly.

Strawberry Eclairs

Boil together 1 cupful of water and ¼ of a cupful of butter. Stir in 1 cupful of sifted flour and stir constantly until the mixture rolls together in a ball. When partly cool add 4 eggs, beating 1 in at a time. Drop the mixture in long, narrow strips 1 inch or more apart on flat buttered tins. Bake in a moderate oven until well risen and of a delicate brown ½ of an hour being the usual time allowed. Leave the oven door open a few minutes before removing the eclairs, to prevent their falling. When cool split on one side and fill with fresh sweetened and crushed strawberries, or the jam. Spread the tops with a boiled icing colored with the berry juice.

Strawberry Salad

Arrange large, ripe berries in a glass salad bowl, dust with powdered sugar and a little nutmeg. Pour over a dressing made of 2 tablespoonfuls of sugar, 1 gill of strawberry vinegar, 1 tablespoonful of Maraschino, the juice of 1 lemon and 2 oranges. Toss all together lightly with a salad fork and set on ice to chill ½ of an hour before serving.

Iced Strawberry Soufflé

Cover 2 tablespoonfuls of gelatin with cold water and soak ½ of an hour; then dissolve in ½ of a cupful of boiling water. Mix 1 lb. of sugar and 1 pt. of strawberry juice in a saucepan over the fire until they form a syrup. Beat the yolks of 5 eggs until light and creamy. Whip 1 qt. of cream. Mix the syrup with the egg yolks in a pan and set on the ice; strain the gelatin into it and stir carefully until it begins to thicken, then mix in the whipped cream lightly, turn into the freezer, pack in salt and ice and freeze for 2 hours. This and other strawberry desserts are delicious served with a strawberry sauce, either hot or cold. This is simply made by crushing the juice from the berries and boiling it with sugar to taste and lemon juice, using a tablespoonful to a pint of the berry juice. When the sauce is served with strawberries in pastry form a small lump of butter is added.

Strawberry Vinegar

This makes a delicious cool drink for Summer combined with cracked ice in a glassful of water. Allow 2 tablespoonfuls to a glass. Small, inferior berries may be used. Over 4 qts. of the berries pour 3 qts. of white wine vinegar. Cover and let stand for 3 days, then strain. Add 1 pt. of loaf sugar to each quart of the vinegar. Let it come to a boil, skim, bottle and cork tightly.

Another Strawberry Short-cake

Some cooks employ an ordinary cake mixture for short-cake, being undoubtedly best when it is to be used as a dinner dessert. The following cake is a good one for the purpose. Ingredients: 1 cupful of sugar, 1 oz. of butter, a large cupful of sifted flour, 4 tablespoonfuls of milk, 3 eggs, 1 teaspoonful of baking powder, 1 lb of strawberries. Rub the sugar and butter to a cream, add the beaten yolks of the eggs, then the milk and the flour, with which has been mixed the baking powder. Finally add the stiffly beaten whites of the eggs. Beat well. Pour into round shallow tins and bake for 20 minutes. Crush the strawberries, sprinkle them with sugar, and when the cakes are cold place between the layers. Garnish the top with whipped, sweetened cream and a few strawberries. Other fruits may be used when wished, or stewed if more convenient. Apple marmalade, stewed pineapple, orange compôte, will all be found suitable.

Strawberry Trifle

Add 1 box of chopped strawberries to ½ package of dissolved gelatin, 2 cupfuls of sugar and the grated rind of 2 lemons. Mix, add 2 cupfuls of boiling water and strain. As it thickens add the beaten whites of 5 eggs.

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Misses' Straw Hat

And Child's Lawn Hat Made on the Same Frame

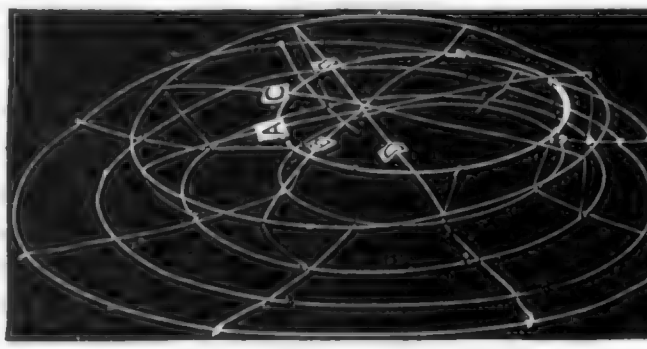
Millinery Lesson XVI

By Maud Anderson

THE straw hat made of old-rose satin straw braid, has a deep velvet binding on the edge, and a twist of velvet around the crown; an old-rose satin ribbon bow on the left with a white aigrette coming from its centre. The crown is a large plateau plaited into the form of a Tam O'Shanter. This hat has a side bandeau to give the hat a tilt on the left side, finished off with a small bow of the satin ribbon.

The materials required for making are as follows: 1 yd. of crinoline (black or white) for covering the frame; if made in the very narrow straw braid it will take 36 yds.—if made in the wide straw braid it will take 15 yds.; ½ yd. of velvet on the bias; 1 aigrette; and 4 yds. of satin ribbon.

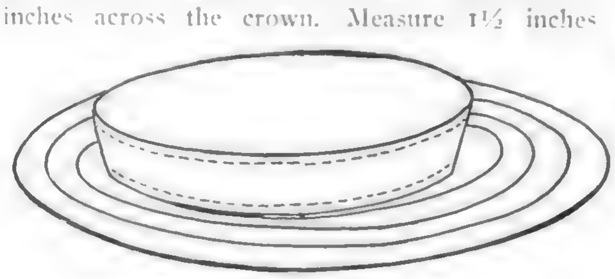
First, make the frame, always starting with the head-wire. Lap a piece of wire 22 inches long until it measures 17 inches; join it in a circle and tie with tie-wire. This is the head-wire. Cut 4 pieces of wire, each 17 inches in length, as marked: A, B, C, D



THE FRAME

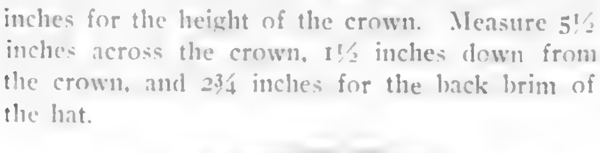
Wire A is the front-wire. Measure 5¼ inches for the brim. Bend and measure 1½ inches for the height of the crown. Measure 5½ inches across the crown. Measure 1½ inches down from the crown, and 2 inches for the back brim of the hat.

Wire B is the left side-front wire. Measure 5⅛ inches for the brim. Bend and measure 1½ inches for the height of the crown. Measure 5½ inches across the crown. Measure 1½ inches down from the crown and 2¾ inches for the back brim of the hat.



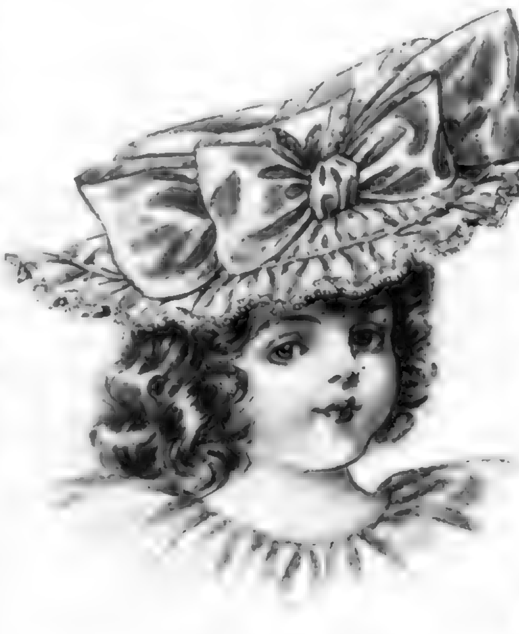
COVERED

Wire C is the right side-front wire. Measure 5⅛ inches for the brim. Bend and measure 1½ inches for the height of the crown. Measure 5½ inches across the crown, 1½ inches down from the crown, and 2¾ inches for the back brim of the hat.



READY FOR TRIMMING

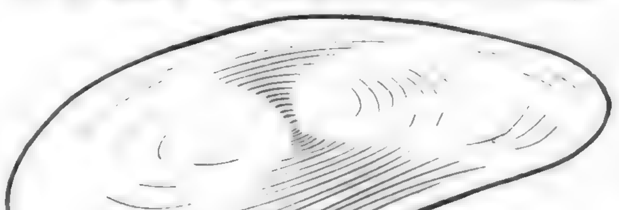
Wire D is the side-wire. Measure on the right side 4 inches for the brim. Bend and measure 1½ inches for the height of the crown. Measure 5½ inches across the crown. Measure 1½ inches down from the crown, and measure on the left side 4 inches for the brim.



CHILD'S LAWN HAT

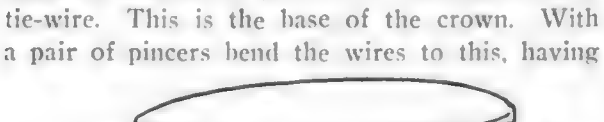
Tie A, B, C, D wires to the head-wire, by bending each wire around the head-wire with a pair of pincers, having the spaces an equal distance apart. Tie the centre of the crown with tie-wire, to keep the wires in place. Cut the edge-wire 45 inches long, lap until it measures 41 inches. Join in a circle and tie with tie-wire. Join this wire to A, B, C, D wires by using pincers to bend the wires over to hold the edge-wire. The edge-wire always shapes the frame. Then put 2 brace-wires in between the edge-wire and the head-wire. This is to make the brim firm.

This hat has a separate crown, and measures 2 inches for the height of the crown, and 9 inches across the crown. Cut 3 pieces of wire and measure the same as the first wire, 2 inches for height of crown and 9 inches across the crown. The 4 wires must measure the same.



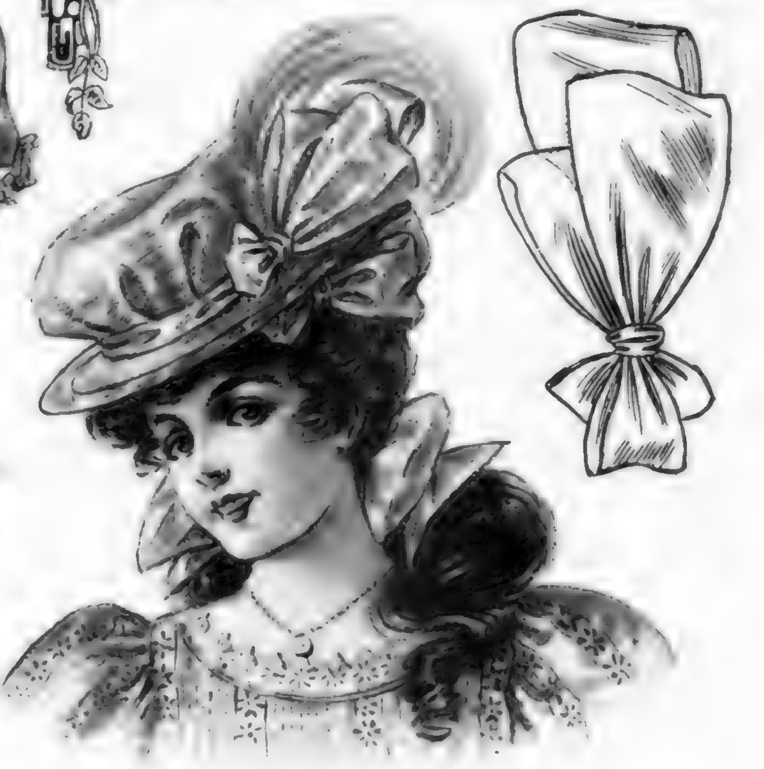
THE STRAW CROWN BEFORE BEING PLAITED

Cut a piece of wire 30 inches long, lap until it measures 26 inches. Join in a circle and tie with tie-wire. This is the base of the crown. With a pair of pincers bend the wires to this, having the spaces an equal distance apart. Cut a piece of wire 32 inches long, lap until it measures 28 inches. Join in a circle and tie with tie-wire to the top of the crown. Also tie the centre of the crown with tie-wire.

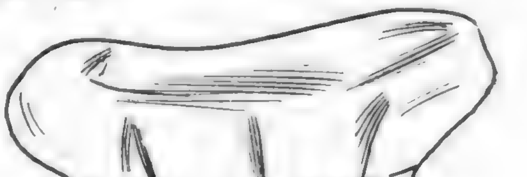


THE COVERED FRAME

Cover the crown and brims smoothly with crinoline, also bind the edge-wire with a piece of bias crinoline, so that the velvet binding will lie smoothly. Cut 2 pieces of velvet on the bias, ⅛ of an inch in width. Join the 2 strips together and draw it tightly around the edge-wire. It should fit perfectly plain and make a neat finish where you join the strips. Then sew this to the frame. Start at the top of the brim at the back where the binding ends and sew the straw braid around and around until the top brim is all covered; do the same to the under-brim. To make the crown, make a circle of a piece of crinoline 16 inches in diameter. Start at the edge of the circle and sew the braid around and around until the circle is all covered with braid; plait in to fit the wire crown, and sew, having the crown higher on the left side. You can also buy these plateaux ready made. Sew a side bandeau on the left side, inside of the head-wire, to tilt the hat. Take the velvet that is left and start at the left side side, with a white aigrette coming from its centre. of the crown.

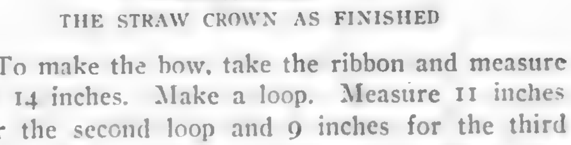


MISSE.' STRAW HAT AND BOW

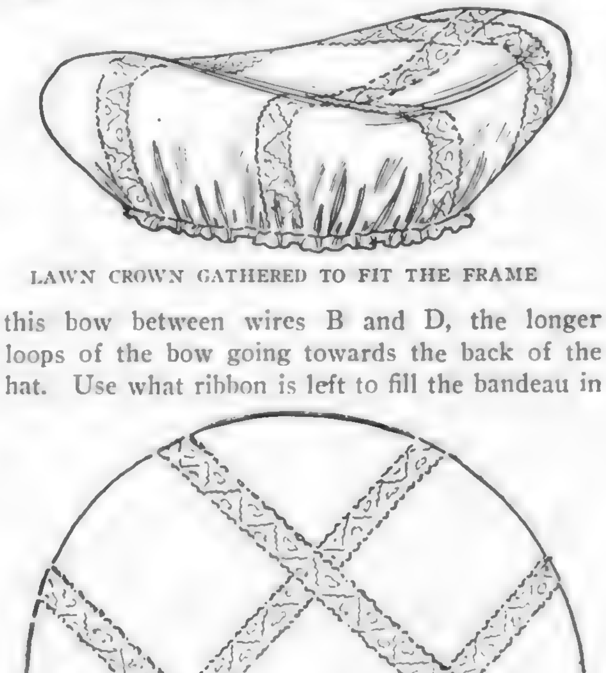


THE STRAW CROWN AS FINISHED

To make the bow, take the ribbon and measure off 14 inches. Make a loop. Measure 11 inches for the second loop and 9 inches for the third loop. The 3 smaller loops measure 9 inches. Sew this bow between wires B and D, the longer loops of the bow going towards the back of the hat. Use what ribbon is left to fill the bandeau in



LAWN CROWN GATHERED TO FIT THE FRAME

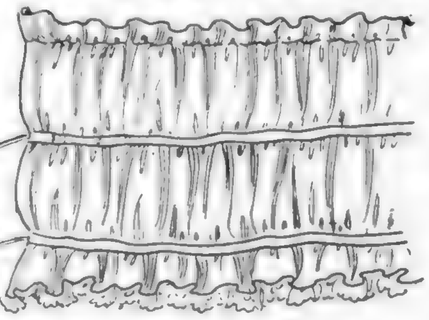


TOP OF THE LAWN CROWN

a small bow, made the same as arge bow. Sew the aigrette in centre where the cross-knot goes, let it fall towards the back. the cross-knot of velvet or ribbon. The hat is then ready to be l. Cut a piece of silk 20 inches g and 5 inches in width. Put a m on one edge and run a piece of by ribbon through the hem; sew other edge around the head-size, l then draw up the ribbon and tie a little bow.

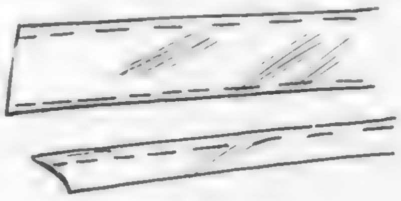
A Child's White Lawn Hat

This hat is made of white lawn th an edging of Valenciennes lace l insertion, and a blue satin ribbon ow in front. This hat can also be orn by a young lady for a seashore hat. It is inexpensive and very serviceable. It is made on the same rame as the misses' straw hat.



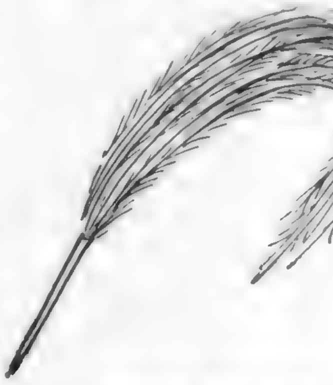
SHIRRING FOR BOTH SIDES OF THE BRIM

The materials required for this hat are as follows: 1½ yds. of lawn, 10 yds. of Valenciennes lace, 5 yds. of insertion, 1 yd. of mousseline de soie for covering the frame, and 5 yds. of ribbon. After the frame is covered smoothly top and bottom with mousseline de soie cut the lawn on the straight, two strips for each piece, 1¼ yds. in length, and 5¾ inches in width. Join the 2 strips together and put a hem on one edge; sew one row of insertion on the hem, and one row of Valenciennes lace on the insertion, having the Valenciennes lace a little full on the insertion. Put a tuck ½ inch in from the hem large enough to run a satin wire through. This wire measures the same as the edge-wire of the frame (41 inches); then put another tuck 2½ inches in from the first one and also run a satin wire through the tuck. Full the lawn on the wires to fit the top of the brim. Sew the first wire on the edge-wire, also draw up the threads of the tucks. Then draw the lawn in plaits to the base of the crown. The under-brim is made exactly the same as the top brim.



VELVET BINDING

To make the crown, take a square piece of lawn ½ yd. in diameter, put 2 or 3 rows of insertion crosswise, to form boxes as in the illustration; then cut it in a perfect circle, run a shirring on the edge of it, draw it down to fit the base of the crown and sew. Then put a twist of ribbon around the base of the crown to finish off. To make the bow, measure off 17 inches of the ribbon, loop it up and measure 14 inches for the second loop, and for the third loop measure off 12 inches. Measure 3 more loops, the same as the first loops; they must both measure the same on the right and left side of the hat, as the bow is directly in front. Sew this bow on the front-wire A, the smaller loops to the front. Put a cross-knot of ribbon. Then bend the hat down over the face, and down in the back. Line the hat with a piece of white lawn.



PARADISE FEATHER

To make this hat yourself would cost $2.25, made to order, $5.00. To make the misses' straw hat yourself would cost $4.50, made to order $7.50.

Either of these hats will be made to special order, mailed complete from this office, 853 Broadway, New York City, if the requisite amount is enclosed.

Summer Shoes for the Modish Woman

By Margaret Curtis

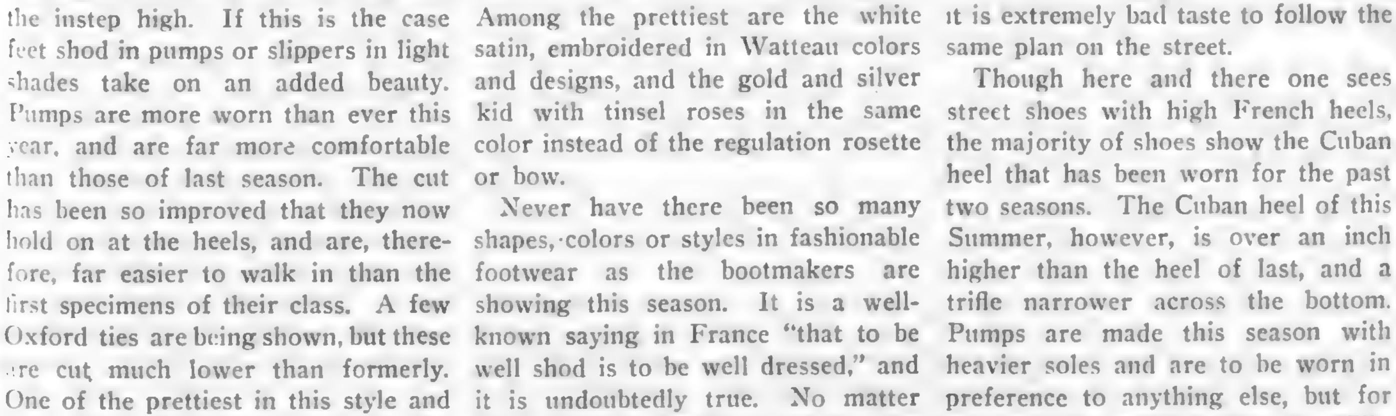
In order to wear any of the new pumps in pearl-gray, pale lavender or grass-green that are shown in the shops, a woman must have an exceedingly pretty foot, and this is a rare possession. In fact, nothing reveals the shape of the foot so much as a light kid shoe.

It reveals every defect and shortcoming unless the lines are slim, and the instep high. If this is the case feet shod in pumps or slippers in light shades take on an added beauty. Pumps are more worn than ever this year, and are far more comfortable than those of last season. The cut has been so improved that they now hold on at the heels, and are, therefore, far easier to walk in than the first specimens of their class. A few Oxford ties are being shown, but these are cut much lower than formerly. One of the prettiest in this style and new this season is shown in the cut below in white suède. It has the lacing and slip bow at the side of the shoe, and is most chic.

The white shoes, in canvas, linen, suède, or ooze leather, as well as kid, will be seen on every occasion this Summer, both for morning and afternoon wear, while for people who do not like low shoes or pumps are the high lace shoes in tan kid or leather, or in the natural colored canvas, with trimmings in brown kid. There is no end to the varieties of fancy slippers. Among the prettiest are the white satin, embroidered in Watteau colors and designs, and the gold and silver kid with tinsel roses in the same color instead of the regulation rosette or bow.

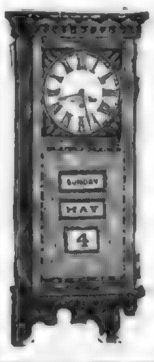
Never have there been so many shapes, colors or styles in fashionable footwear as the bootmakers are showing this season. It is a well-known saying in France "that to be well shod is to be well dressed," and it is undoubtedly true. No matter how exquisite the dress and hat, the whole effect of the costume is lost unless the shoe or boot suits the costume. For instance, with an afternoon gown of silk or mull it is as much out of place to wear heavy lace boots as it is to wear a high-heeled slipper when dressed for a morning's golf or tennis. Another thing to be avoided is the vivid contrasts so often seen in the streets. While it is permissible to wear colored shoes and stockings with a white or black afternoon or evening gown in the house, it is extremely bad taste to follow the same plan on the street.

Though here and there one sees street shoes with high French heels, the majority of shoes show the Cuban heel that has been worn for the past two seasons. The Cuban heel of this Summer, however, is over an inch higher than the heel of last, and a trifle narrower across the bottom. Pumps are made this season with heavier soles and are to be worn in preference to anything else, but for an every-day walking shoe the "Gibson" tie or the ordinary Oxford will be found far more comfortable than any other model.



THIS SEASON'S STYLES IN FOOTWEAR

Calendar Clocks



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Summer Floor Coverings

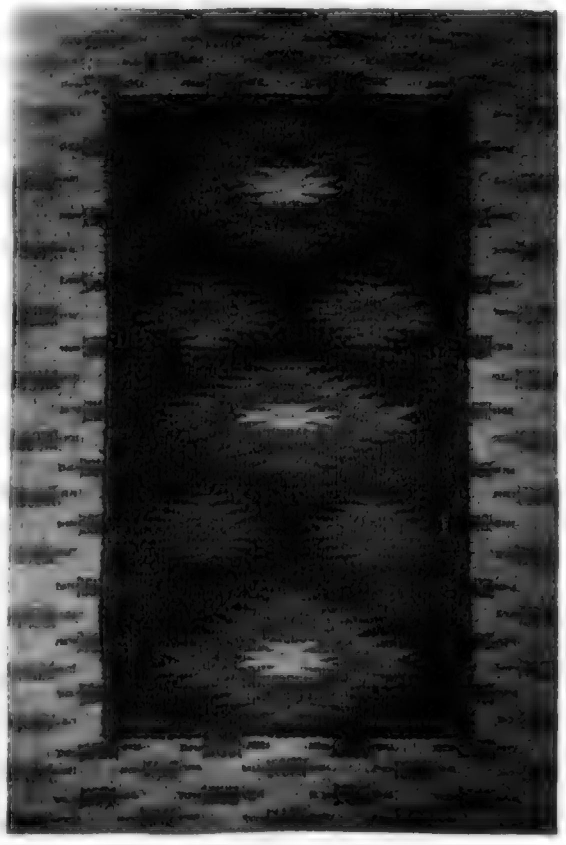
By Mabel Tuke Priestmann

A few years ago the transition from Winter to Summer floor coverings was usually accomplished by running clean, fresh matting over all the floors, both upstairs and down. It made a delightful change for the hot season, but, combined with the Holland slip covers, the rooms became very monotonous. With shabby old floors to cover, however, it possessed many advantages, but within the last few years a change has come in public taste. Hardwood floods have come to stay, and in many houses the floors have been kept well stained and oiled, so that the need of covering them up is no longer a necessity.

When the Summer comes and the Oriental rugs are put away until the following Autumn, it is most important that our floors should be attractive in color and harmonious with their surroundings. Every year fresh rugs are added to the long list of Summer ones, and it seems strange that few people realize what a variety there is on the market to-day to choose from. In fibre, cotton, light-weight wool, and jute, there are enough colorings and designs to suit the most fastidious taste. When we consider the saving in the wear and tear of our expensive Winter rugs, it really is much more economical to change them as the Summer season comes around.

ONE OF THE PRETTIEST HOFI DESIGNS

The Mourzouk rugs come in a variety of sizes from 6 x 4 at $5.25, to 9 x 12 at $26.50. They are mostly copies of Oriental rugs, while some clever designs in "art nouveau" are suitable to go with Mission furniture. These rugs are used for porches, halls, and sometimes dining-rooms, and are very strong in color, and should be used with just the right surroundings. They are made of the fibre of the cocoanut tree dyed in crude tints.



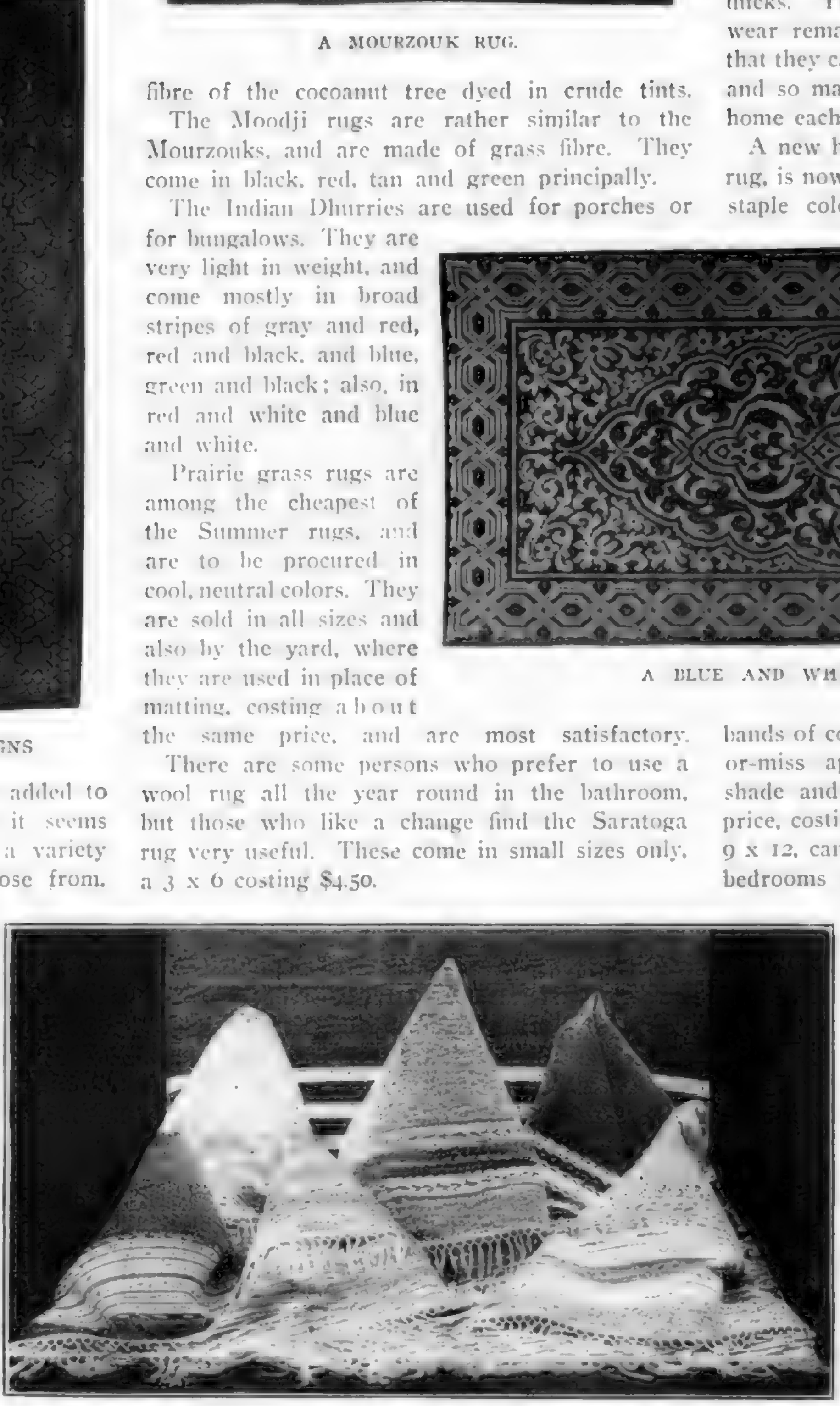
A MOURZOUK RUG.

The Moodji rugs are rather similar to the Mourzouks, and are made of grass fibre. They come in black, red, tan and green principally.

The Indian Dhurries are used for porches or for bungalows. They are very light in weight, and come mostly in broad stripes of gray and red, red and black, and blue, green and black; also, in red and white and blue and white.

Prairie grass rugs are among the cheapest of the Summer rugs, and are to be procured in cool, neutral colors. They are sold in all sizes and also by the yard, where they are used in place of matting, costing about the same price, and are most satisfactory.

There are some persons who prefer to use a wool rug all the year round in the bathroom, but those who like a change find the Saratoga rug very useful. These come in small sizes only, a 3 x 6 costing $4.50.



GROUP OF MARTHA WASHINGTON HAND-WOVEN RUGS, WITH A PRISCILLA RUG HUNG IN THE BACKGROUND

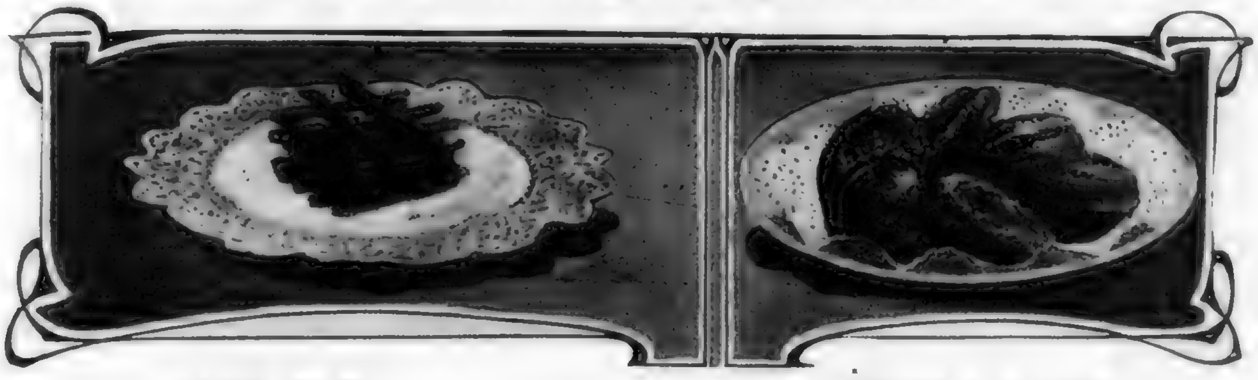
It is only within the last few years that the Martha Washington handwoven rugs have come into general favor. Formerly, rag carpeting was sold by the yard for kitchen use, and being made of old rags was neither sanitary nor beautiful, though the texture was always charming. The idea has been adopted for making rugs, and they are now made entirely of new material. They are much used for bathrooms, as they can be washed without detracting from their appearance. These are made in all sizes, one 3 x 6 costing $3.50, while a 9 x 12 costs $21.75. They are made in a great variety of colorings, so that they can be used for bedrooms, sitting-rooms, or porches. Those made on white warp are recommended, as colored warps are apt to fade. If made of fine warp the weft of the rug is the predominating color, and does not allow much of the white warp to be in evidence. This is important, as it is a nuisance to have to wash them too often. They are made in solid colors with fancy borders, and also in two-tone effects. The materials used are cretonnes and ducks. These are all made on handlooms and wear remarkably well. Their chief attraction is that they can be bought in so many colors and sizes and so many different styles, that for a Summer home each room can be equipped with them.

A new hand-woven rug, known as the Priscilla rug, is now seen in the stores. It is made in eight staple colorings. The borders consist of plain bands of color; the centres are plain or have a hit-or-miss appearance, made by introducing one shade and white. These rugs are very low in price, costing only $2.25 for a 3 x 6. A large rug, 9 x 12, can be had for $15. They are bought for bedrooms and sitting-rooms for country homes, and are also much in favor for bathrooms and porches, as they can be washed many times without detracting from their appearance.

A BLUE AND WHITE SARATOGA RUG

In choosing rugs it is of immense importance that the matter of color should be constantly remembered, and it is also better, if possible, to have a few at any rate of the smaller ones sent round to try their color value in the room which they are to furnish. If the rooms are only papered or painted it is still well to have them, as the walls are naturally the largest mass of color in the room, and when floors and walls harmonize the other things fall into line. Always have the floor covering stronger than the walls to insure a good balance of color.

The Culinary Department



CHEESE STRAWS

Put 2 ounces of flour into a bowl, with a good seasoning of salt and cayenne, add to this 2 ounces of grated Parmesan cheese. When these are mixed together rub into them lightly 2 ounces of butter, then make the whole to a stiff paste with the beaten yolk of 1 egg and a little water if necessary. Roll out the pastry till it is ⅛ of an inch thick.

Then cut it into straws about ⅛ of an inch wide and 3 or 4 inches long. Lay these on a baking-tin (which should not be greased), and bake them in a slow oven till they are a delicate brown. These straws require very gentle handling, as they break so easily.

TARTINES A LA CASINO

Break 1 whole egg and 1 extra yolk into a bowl, beat well, melt 2 ounces of butter, add it to the eggs, also 3 ounces of grated cheese and a dust of pepper and salt.

Roll out 4 ounces of puff pastry very thinly, stamp it out with a cutter the size of the top of a claret-glass. Spread a little of the mixture thinly over one round, not quite to the edge, brush the edge of a second round with beaten egg, lay it over the mixture, pressing the edges together, brush over with beaten egg, lay on a baking-tin, and, when all are made, bake them in a quick oven for about 10 minutes. Serve with a little grated cheese.

An Italian Dinner

By G. Viafora

MENU.
Antipasto (Appetizer)
Spaghetti alla Napolitana (Spaghetti with Tomato Sauce)
Fritto-Misto (Mixed Fritters)
Pollo alla Cacciatore (Chicken in Hunting Style)
Cotolette alla Milanese (Veal Cutlet)
Insalata Verde (A Green Salad)
Poncio Romano (Roman Punch)
Frutta (Fruit)   Formaggio (Cheese)
Vino Chianti (Chianti Wine)
Caffé (Coffee)

ITALIAN cookery, when well prepared, is so delicious that Americans have adopted many of their ways of serving edibles. The menu given is one that presents several distinctly characteristic features. It can be procured at any Italian restaurant, but for those who wish to make the viands at home the rules given below will be found reliable.

An appetizer is usually served first, consisting of anchovies dressed with oil and offered with red Florentine peppers; Bologna sausage in thin slices; or caviare; according to preference. Spaghetti being such a popular national dish, admits of more description. The Italian way of cooking it is as follows:

SPAGHETTI WITH TOMATO SAUCE

Make the tomato sauce first, according to this rule: Take ¼ of a lb. of butter and a small piece of bacon. Hash the bacon and put them together in a pot, adding pepper and salt. When this is melted, add a small onion cut in very small pieces, and have them fried to a golden brown color. Then add a can of tomatoes or an equal quantity of fresh tomatoes, 1 bunch of parsley and ¼ of a glass of hot water. Let it boil until the tomatoes are softened and it looks thick, when the sauce is ready to serve.

To cook spaghetti or macaroni as the Italians do, put in a deep pot 3 quarts of water and salt and let it boil. When the water is boiling, add the spaghetti—a pound is enough for four persons; let it boil for 15 or 20 minutes. The spaghetti must not be cooked much; if it is, it will look like paste, and it is then indigestible. The Italians always have it rather firm. As soon as the spaghetti is taken from the fire the water is drained off and the tomato sauce is added instead, mixed with grated Parmesan cheese. This must be served immediately; if not, the spaghetti will be spoiled.

POLLO ALLA CACCIATORE

Clean a fresh Spring chicken and cut it in pieces. Put some butter and lard in a pan and add just 1 clove of garlic. Let it fry until the garlic turns a golden brown, then add the chicken pieces in the pan, at the same time adding some pepper and salt. Fry with the cover on. After a little while, when the chicken is half fried, add ¼ of a glass of Madeira or Rhine wine, and after 2 or 3 minutes add several slices of tomatoes. Let it cook until ready to serve.

FRITTO MISTO (MIXED FRITTERS)

Several different kinds of vegetables and some calves' brains and liver are needed to make these fritters, the vegetables being artichokes, celery and mushrooms. The celery and artichokes must be boiled a little, and the calves' brains must also be boiled, but very little. After boiling these ingredients, cut them to pieces, not very small. Break 2 eggs, add a little pepper and salt. Dip the pieces, one by one, in the beaten egg and then in powdered crackers. Fry them to a nice brown.

COTOLETTE ALLA MILANESE (VEAL CUTLET)

Have the veal chopped a little, and prepare it for frying just as in the previous receipt. Fry it in plenty of lard, and when it is done lay the several portions on a piece of paper to absorb the lard.

The other dishes of this menu are just the same as would be served anywhere. The salad might be lettuce or any green sort, served with ordinary French dressing.

SCALOPPINE PICCATE

This is a favorite dish at Italian tables, and if properly prepared is esteemed an appetizing viand. Cut up a round veal steak into very small, thin slices, and fry it in butter. When it is sufficiently cooked, add pepper and salt, and 2 tablespoonfuls of very strong, red vinegar; also some chopped parsley. Then let it be cooked for two minutes longer.

BONED CHICKEN IN JELLY.

Boil a chicken and add 3 cloves, 6 allspice, 1 bay leaf and ½ of a teaspoonful of salt. When the meat is ready to fall from the bones, chop very fine. In the bottom of a mould lay some slices of cold, hard-boiled egg, then the chopped chicken, and so on until the mould is full. Boil down the broth to a pint, strain and season. Pour this over the chicken and set away to harden. Turn out and serve with salad. If preferred, the liquor may be cooled and ½ pint of rich Mayonnaise sauce may be added before pouring it over the chicken in the mould to harden. If preferred, aspic jelly may be used for lining the mould.

BONED CHICKEN IN JELLY

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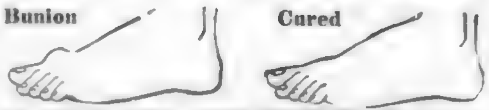

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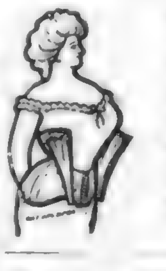

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Breads and Bread-making—II

Loaf Breads and Yeast—Risen Hot Breads

By Katharine E. Megee

Wheat flour already contains enough starch. The addition of potatoes surcharges the dough with it and causes undue fermentation. When it is desirable to make a sponge, use 1 cupful of yeast to 3 pints of liquid with flour to make a thin batter. Beat the whole until very light, then cover closely and set to rise in a warm place, where the temperature is uniform, until light, which may be known by bubbles forming a ring around the centre. The chief objection to sponging bread overnight, as is commonly done when sponge is set, is that the temperature can not well be controlled. Either the sponge becomes chilled and does not rise sufficiently, or too warm, when it rises too quickly, then falls and sours. When milk is used for making sponge, it must first be scalded, then cooled to lukewarm.

If compressed yeast is used instead of liquid yeast, ½ of a cake will be sufficient for 3 loaves of bread of ordinary size. To make a sponge, dissolve ½ of a cake of yeast in 3 tablespoonfuls of warm water; stir this into 3 pints of water or milk, or a mixture of milk and water, of the temperature known as blood heat, and add flour enough to form a rather thin batter.

BREAD RAISED ONCE

Sift 3 quarts of flour into the bread pan, warming the flour slightly if the weather is cold; make a "well" in the centre and put into it 2 dessert-spoonfuls of salt; pour in slowly 1 quart of lukewarm water or milk, stirring the while with one hand into the flour until a thin batter is formed; then add 1 teacupful of hop yeast, 1 pint of potato yeast, or ½ of a cake of compressed yeast dissolved in ½ a cupful of warm water. Mix in the flour gradually until a dough that can be handled is formed; then turn out on a well-floured dough board and knead steadily for 20 minutes; butter the hands and shape the dough into 3 loaves of uniform size, and put into a greased baking pan that has been warmed slightly. Cover and set to rise in a warm place until the loaves are double their original size, then bake in a steady oven.

BREAD RAISED TWICE

Sift the flour, add salt, yeast and liquid, then mix and knead as in the directions for bread raised once. When the dough is elastic, put the mass into a greased bowl or crock that has been slightly warmed. Cover closely and stand in a warm place for 3 hours. Then turn the dough out on the board, divide it into equal portions and mould into loaves and put into a greased baking-pan. Wash over the tops of the loaves with melted butter, cover with a clean cloth and stand in warm place for 1 hour, then bake.

At the end of the first rising, if preferred, instead of moulding all the dough into loaves, a portion of it may be shaped into rolls or turnovers. Care should be taken to have each roll or turnover of uniform shape and size.

WHOLE WHEAT BREAD

Many persons who realize the need of bread coarser than that made from bolted flour still cling to the latter because of the unpalatableness of the bran which is always present in Graham flour. The process recently invented by which the coarsest part of the bran is rejected without sacrificing the fat and salts of the grain, removes this objection. The flour produced by this method of milling is known in the market as "whole wheat" or "entire wheat" flour, and makes sweet, wholesome bread especially adapted to the needs of children, persons of sedentary habits and those who eat little meat.

A very reliable formula for whole wheat bread is as follows: To 1 pint of milk that has been scalded, then cooled to lukewarm, add ½ of a teaspoonful of salt and ½ of a cake of compressed yeast, dissolved in 3 tablespoonfuls of warm water or 1 cupful of lively liquid yeast. Stir in enough whole wheat flour to form a batter that will drop from a spoon. Beat until air bubbles appear on the surface, then set to rise in a warm place until light, which may be known by the bubbles that form a ring around the centre. Then add to it, little at a time, and, stirring the while with one hand, enough flour to form a dough that can be handled; turn out on the board and knead, adding flour from time to time to prevent sticking, until the dough yields to pressure; then mould into loaves, putting each in a separate pan that crust may be formed on all sides. Corrugated pans are excellent for this variety of bread. Cover the pans, stand in a warm place until well risen, then bake in a steady oven.

SALT-RISING BREAD

Although yeast bread is the standard variety in the majority of homes, yet many persons enjoy, for an occasional change, the kind known as "salt-rising bread," which, when properly made and thoroughly baked, is light and very palatable.

To make it: In the evening stir into ½ of a cupful of boiling water, that has been slightly cooled by being poured from the kettle into a cold cup, a pinch of salt, a pinch of soda, and cornmeal enough to make a thick batter. Beat well, then cover and stand in a warm place. In the morning, make a batter, that will drop from a spoon, of 1 pint of warm water, 1 teaspoonful of salt, and flour to thicken. Beat until air bubbles appear on the surface, then stand in a pot or crock of water hot enough to just bear a hand in it, and keep it at that temperature until the rising has doubled in bulk. Sift 2 quarts of flour in the bread-pan; make a well in the centre; put in 1 tablespoonful of salt, then the rising; pour in enough warm water to wet up the flour into a moderately stiff dough; then turn out and knead until the dough blisters. Mould into loaves, put in the baking-pan, brush over with melted butter, cover closely and stand in a warm place until well risen. Bake in a steady oven until thoroughly done.

SWEET RUSK

To 2 teacupfuls of light, well-risen bread dough add 1 cupful of sugar, ½ of a cupful of butter, 2 beaten eggs, and flour enough to form a dough. Set to rise in a warm place, then mould into biscuit; let rise again, brush over with butter, and bake. Serve hot or cold.

SALLY LUNN

Warm 2 large tablespoonfuls of butter in 1 pint of fresh, sweet milk; beat 3 eggs light and pour the milk and butter over them; beat well, then stir in 1½ pints of sifted flour; add 2 large tablespoonfuls of lively yeast, then 2 tablespoonfuls of sugar and 1 teaspoonful of salt, sifted with 1½ pints of flour. Beat the whole thoroughly and let it rise overnight. Bake in a steady oven. Serve hot, with syrup.

RAISED WHEAT MUFFINS

Beat 2 eggs until light; add 1 pint of new milk, 3 tablespoonfuls of yeast, and 1 saltspoonful of salt, sifted with flour enough to form a stiff batter. Let rise in a warm place 4 hours, then bake in greased gem pans in a quick oven. Serve at once.

RICE BISCUIT

Boil until quite soft one teacupful of rice in 1 quart of water; pour into a bowl, add 1 teaspoonful of salt, ½ of a cupful of butter, 1 cupful of sugar, 1 quart of new milk, ½ of a cupful of good yeast or ¼ of a cake of compressed yeast, and flour to make a stiff batter. Let it rise in a warm place overnight, and bake in gem pans. Serve hot.

QUICK BREADS

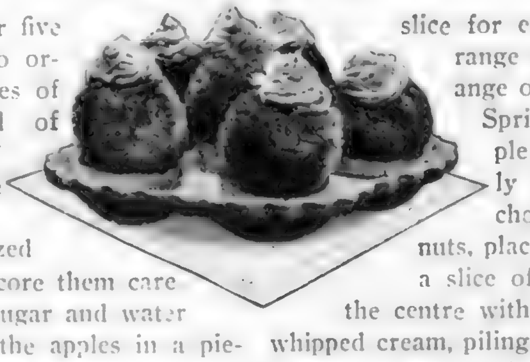
Hot bread—provided, always, that it be properly made, thoroughly baked and served hot,—is both wholesome and easily digested by persons in health. Indeed, in the present-day revolution of ideas and overthrow of time-honored theories, it has been discovered among other things that good hot bread is more easily digested than cold bread, because the latter chills the stomach, to a certain degree, and digestion cannot go forward until normal heat be re-established.

Being exposed to the action of the heat so short a time, and, consequently, having so much less of the starch converted into sugar, accounts for the fact that quick breads always lack the sweetness of long-baked loaf bread. In this also lies the reason why quick breads, when cold, are heavy and unpalatable. Such a small per cent of the moisture in the dough is dissipated during baking.

When quick breads are risen with baking powder, the process of making and baking should be carried on with all possible expedition; for the moment moisture is added to the flour and baking powder, gas is developed, which, if the dough is allowed to stand, will render it very porous and brittle. Only the purest baking powder should be used. That containing alum is injurious to the stomach.

In all of the receipts which will be given in the next paper on this important subject the quantities may be increased or diminished as occasion may require, if proper proportions are maintained. Make biscuit dough as soft as it can be handled and work it as little as possible to make it smooth.

Carmelite Apples



Required: For five apples allow two oranges, two ounces of sugar, one gill of water, one gill of cream, one ounce of pecans.

Choose even-sized apples, peel and core them carefully. Boil the sugar and water to a syrup, put the apples in a pie-dish, pour the syrup over them, and bake them very carefully in the oven till they are tender, baste frequently with the syrup, and cook them very slowly. Let them get cold.

Meanwhile peel the oranges, remove the pith, and cut a neat, firm slice for each apple. Arrange the slices of orange on a pretty dish. Sprinkle each apple well and thickly cover with chopped pecan-nuts, place each apple on a slice of orange, fill in the centre with nicely flavored whipped cream, piling it a little above the apple to resemble a monk's cowl.

A delicious macedoine is made of 1 qt. of lemon jelly in which quarters of apples that have boiled clear in rich syrup have been set in a mould, with preserved cherries and pineapple added, or any other preferred fruits.

Modern Inventions

Relief in Sight to the Housewife

By Marjorie Willis

THE greatest labor-saver of modern times is undoubtedly the ability to cook by electricity. This method is becoming more general and popular every day, as it simplifies the household machinery to a remarkable degree. The small amount of space required, the cleanliness and celerity of the work, recommend it especially.

Electrical cooking devices range in size all the way from little iron heaters and tiny stoves just large enough to make a pot of coffee or boil an egg to enormous ranges and broilers on which the cooking for an entire club or hotel may be done.

The great advantage of electrical methods in broiling is especially noteworthy and suitable, for the red-hot metal sears the surface immediately, so that all of the juices are retained, and in a much quicker time. Everything connected with electricity is beautifully clean—no dust, no smoke, no ashes. An inspection of the electric broiler connected with the grill-room in one of the large hotels discloses the fact that one whole side of a room that is 10 x 5 feet is filled with the broiler, which resembles a big iron safe with doors and drawers. The switchboard may be discovered by opening a small wooden door in the wall.

Simplicity is the keynote of the whole affair. There are five places for broiling, three on the upper tier and two on the lower. Those above are possibly two feet high, eight or ten inches wide, and extend through the depth of the broiler, while the two on the lower tier are of a different shape, being about two feet wide by about eight inches high.

There are six levers in the switchboard at the top of the broiler, one for each of the compartments and one for an incandescent lamp, by which the room is lighted. The compartments on the upper tier are lined on either side with a series of wire coils, over which there are thin strips of iron, which become red hot when the current is turned on. On the lower tier the wire coils and the iron strips are arranged in the top and at the bottom of the compartments. Steaks, chops, planked shad and meats that are flat and of such a shape as to be put in a wire broiler and placed on end are cooked in the compartments in the upper tier, while chickens or squabs are placed on the broiler and cooked in the lower compartments. Under each compartment there is an iron drawer for receiving the drippings, so arranged that it is quickly removed and easily kept clean.

With the red-hot strips at either side or at the top and bottom the entire steak or chicken is broiled at once, and there is no delay caused by broiling first one side and then the other. A sirloin steak is broiled to a turn in five minutes, and a porterhouse steak in ten, while lamb chops take only four minutes, mutton chops five minutes, and English mutton chops eight minutes. Lobster is broiled in twelve minutes, spring chicken in seven minutes and squab in four minutes. Vegetables may also be deliciously cooked in the broiler.

Kitchen Step-savers

Lumps in Cakes. When baking muffins or cakes, dissolve the soda in a little cold milk. It will prevent the disagreeable lumps so often found in cakes, scones, etc.

When Cooking Green Vegetables. Do not cover the pot in which they are boiled, or they will be a bad color. A small piece of common soda, the size of a pea, added to the water will make them a vivid green.

Common Salt as a Cleanser. When earthenware vessels have been burnt brown in cooking fruit or milk, or enamel pans or pie dishes are stained, or if silver spoons are stained with eggs, or cups with tea, damp and rub them with a little common salt. By this simple method all stains will disappear.

Keeping Fish Fresh. You should never allow one fish to lie on top of the other, but wring a cloth out of clean salted water, wrap them separately in this, and lay on a dish. Keep in the coolest place possible.

Pinch of Salt in Coffee. When making coffee add a pinch of salt after placing the coffee in the pot. The flavor will be much improved.

To Make Potatoes Light. When mashing potatoes, add a little hot milk to the butter used. It will prevent the potatoes from being heavy and tasteless.

Salt as a Disinfectant. Salt is an old-fashioned disinfectant, popular in our grandfathers' day. It has the advantage of being non-odorous. It is capital for sprinkling about drains.

To Prevent Silver from Tarnishing. Unused silver will keep quite bright if laid away in a box of flour. If brushed over with collodion after cleaning, and kept in a glass case, silver will very seldom need polishing. To remove the collodion wash in warm soapy water.

To Keep Irons Clean. To clean irons that have become rough through bits of starch sticking to them, wash thoroughly in soapsuds, and they will then be beautifully smooth and clean, but be sure to dry them thoroughly afterwards or they will rust.

Economize Gas in Cooking. By cooking more than one thing at a time in the oven economy in gas is assured. For instance, when the rolls are baking for breakfast the rice pudding or cranberry sauce for dinner can be baking underneath if protected by an asbestos lid, first covering the food with a clean white paper.

For Starting the Fire. When kerosene is used persistently as a fire kindler, it is well to pour a pint or so into an old tin pail and stand as many corn-cobs in it as the pail will hold overnight. The cobs will be thoroughly saturated by morning and are less dangerous to use.

Fire-brick for Iron-stands. For an iron-stand a clean fire-brick is more satisfactory than the ordinary disk of fancy iron, which not only allows the air to get at the bottom of the iron but conducts the heat from it. The brick is a non-conductor of heat, and retains the heat in the smoothing-iron.

Useful for Kindling. Old corks may be put to a practical use by using them to make a low fire burn up. Empty spools are also good kindling and neither should be allowed to accumulate in any quantity.

To Destroy Kitchen Insects. Alum is the best known insect destroyer. Put alum in hot water and let it boil until dissolved, and apply while hot wherever insects are seen, such as ants, cockroaches, etc. It is not dangerous.

To Keep Cheese Moist. Wrap in a cloth wrung out of vinegar, place in a paper bag, and hang in a cool place.

Enameled Clothes-pins. If clothes-pins are dipped in white enamel paint and dried in the sun, they can then be kept perfectly clean and will not splinter the clothes.

Suggesting What to Serve. Sheets of cardboard loosely tied together on which the favorite dishes of the family, from soup to desserts, are written will prove a valuable help, in time of sickness, to the strange cook coming into the house, who knows nothing of the likes and dislikes of the family.

To Obviate Unpleasant Odors. When burning vegetable refuse in stove or furnace put a handful of salt into the fire with it and there will be no unpleasant odor.

To Make Fowls Tender. A spoonful of vinegar or a pinch of soda put into water in which meat or fowls are boiled, will make them tender.

When Rice is Cooked. Rice has a fine flavor if washed in hot, instead of cold, water before cooking.

For the Kitchen Fire. A handful of oyster shells thrown into the range fire, occasionally, will prevent an accumulation of clinkers, as the lime in the shells will dissolve the minerals in the coal which forms the clinker.

Shaker for Washing Powders. The pulverized washing powders last much longer if used from a talcum powder shaker. A baking powder can with holes punched through the lid may be utilized for the purpose.

How to Keep Celery. To keep celery for a week or even longer, first roll it up in brown paper, then in a towel, and put it into a dark, cool place. Before preparing it for the table put it into a pan of cold water and let it remain there for an hour to make it crisp and cool.

Cleansing a Frying Pan. To clean a fishy frying pan, fill with cold water and place on the fire to boil. When boiling, put a red-hot cinder in, and then wash in the usual way.

Treatment of Brooms. A broom, when not in use, should always be placed in a holder to fill it. Those who wish to make one should place two large screws into the wall about two inches apart. Drop the broom between these, handle downwards, and it will wear a very long while.

Odds and Ends

POINTS ABOUT PACKING

Shirt waists may be folded with the shoulders together and a crease in the middle of the back, sleeves brought forward and folded back from the elbows.

Hats are the hardest part of packing. The trunks which have a cushion mounted on a small stand on which the hat sets—as it does in a shop—are all very well if you don't need the rest of the space, as you're sure to, with only one trunk. A cushion low in this compartment is a great help, though, and a home-made substitute is easily contrived if your trunk lacks it. Make a cushion of any stout material and stuff it so that it is hard, then lay another stout piece of stuff over it and tack firmly down to the bottom of the tray. Pin your hat to it, using a long hat-pin that goes clear through the cushion and out through the outer side of the hat.

FURNISHING HINT

The decoration and furniture of a living room must always be considered, together, as the one is required as background for the other.

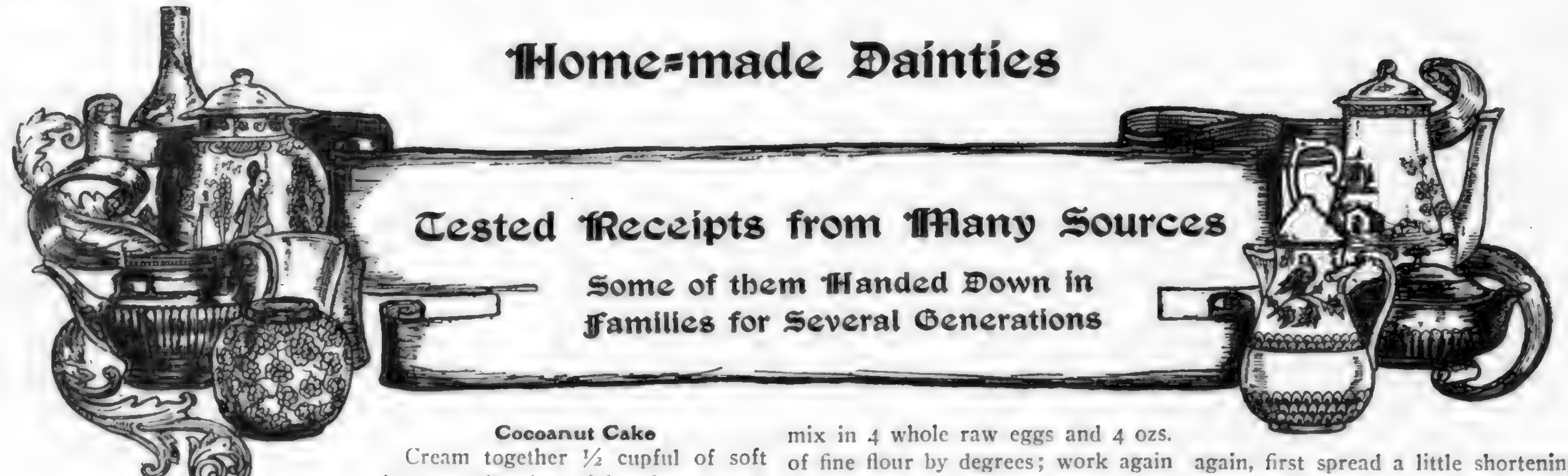
Books should have an honored abiding place in almost every room, as being the best ornaments, and adding the charm of comfort and homeliness.

A cretonne dado in the nursery is really invaluable. The ill-treatment from small feet and fingers usually meted out to the walls of such a room cannot harm it, and it looks bright and pretty. Fix it top and bottom with upholsterers' tacks on to the dado-rail, then it can be easily taken down for washing. But allowance must be made for possible shrinkage

THE USES OF REST.

If it happen that all the conditions of healthy sleep have been ensured, and that we wake up refreshed, we should do all we can to bring our complexion and our appearance generally to its utmost perfection during those hours of rest. Having washed the face the last thing with lukewarm water, with a little oatmeal in it, rub on the face some skin food or emollient cream, and, having administered it with a little massage, rub off with a soft rag. This facial massage should be done gently, as rough treatment will result in redness.

Home-made Dainties



Tested Receipts from Many Sources

Some of them Handed Down in Families for Several Generations

Black Walnut Cake

One cupful of very finely chopped walnuts, 1 cupful of granulated sugar, ¼ cupful of butter—do not use more, as there is shortening in the nuts; ¾ cupful of milk, 2 cupfuls of flour, sifted twice, 1½ large teaspoonful of baking powder, whites of 4 eggs, beat very stiffly. Cream the butter and sugar (no baking powder in the first cupful of flour); add 1 tablespoonful of flour to the butter and sugar, then ½ the amount of milk to be used for the cake; then to the remainder of the first cupful of flour add the rest of the milk; then the second cupful of flour. Add the eggs and lastly the nuts, cut finely, and rolled in flour, so that they will not be heavy. No flavoring. Do not have the dough too stiff.

Icing.—1½ cupfuls of powdered sugar, 4 tablespoonfuls of milk or cream and a little orange flavoring.

E. M.

Chocolate Pie

Line a pie pan with a crust made of ½ cupful of lard, ¼ cupful of water, 1½ cupfuls of flour and a pinch of salt. If a pan the same shape as the pie tin is placed on the crust while baking the crust will be smooth and free from puffs when done.

For the Filling—Grate ½ teacupful of chocolate and stir smoothly in one cupful of hot water. Add 1 tablespoonful of butter, 1 cupful of sugar, the beaten yolks of two eggs, and vanilla to flavor. Dissolve 2 tablespoonfuls of corn starch in a little water, add and cook all until smooth and thick. Pour into crust, and when cool spread with frosting made of the beaten whites of the eggs, sweetened with two tablespoonfuls of sugar. Brown in the oven, and if you've followed directions you'll have an excellent pie. Mrs. G. H.

Layer Cake With Nut and Fruit Filling

Two cupfuls of sugar, 1 cupful of butter, 1 cupful of sweet milk, whites of 8 eggs beaten, 3 cupfuls of flour, 3 teaspoonfuls of baking powder, and 1 teaspoonful of vanilla. This will make 3 layers.

Filling.—1 cupful of sugar, ½ cupful of water; cook until the syrup strings; stir into the syrup the white of 1 beaten egg, and add 1 cupful of chopped walnuts, 1 cupful of chopped seeded raisins, 1 cupful of chopped figs.

Icing.—2 cupfuls of sugar, 1 cupful of water; cook until it sugars. Mix with the whites of 2 eggs, well beaten, and add a pinch of cream of tartar.

Mrs. J. C. C. C.

Cocoanut Cake

Cream together ½ cupful of soft butter and 1½ cupfuls of sugar; to this add ½ cupful of milk, and then gradually stir in 2½ cupfuls of flour, and 1 teaspoonful of baking powder; flavor with ½ of a teaspoonful of vanilla and 10 drops of almond; this gives a delicious flavor. Lastly beat in the whites of 5 eggs that have been whipped stiff and dry; this cake mixture will be rather stiff and hard to beat. It makes a delicious plain cake baked in a loaf.

Lemon Loaf Cake

Cream together 2 cupfuls of sugar and 1 cupful of butter. Add to them the yolks of 5 eggs, and stir well for 3 minutes; add 1 cupful of milk and stir 3 minutes; then gradually stir in 4 cupfuls of flour and ¼ teaspoonful of soda. Add the grated rind and juice of lemon, and lastly, the stiffly beaten whites of 5 eggs. Bake for over an hour in a slow oven. This makes a delicious rose cake if ½ of the dough is colored with fruit coloring. Ice with a plain lemon icing.

Mrs. G. G.

Dark Cookies

Excellent dark cookies, requiring no eggs, will keep for months. One cupful of granulated sugar, 1 of Orleans syrup, 1 of lard, 1 of water; 1 teaspoonful each of salt, ground cloves, cinnamon, allspice and ginger. Place in a good-sized saucepan and boil 1 minute. Remove from the fire and stir in 1 tablespoonful of saleratus. When done foaming, stir in as much flour as you can conveniently. Let it get perfectly cold, then roll out rather thin and bake in a quick oven to a light brown. Care must be taken not to bake too hard; time about 5 minutes. In warm weather it is a good plan to prepare and cook the mixture at tea time, and let stand until morning before baking.

Mrs. E. P. L.

Dutch Apple Pie

Make a plain pie-crust and line a platter. Then peel and slice a layer of cored cooking apples in the bottom; sprinkle on them a little sugar and nutmeg, and slice on another layer, sprinkle on a very little sugar again. Now take a small cup of nice sour cream, and put with it 2 large tablespoonfuls of sugar; beat a little and pour over the pie, finishing with a sprinkle of nutmeg. Bake in a moderate oven until the apples are easily pierced with a fork, and brown a light brown on top. This is simply delicious. Mrs. H. K. L.

Little Chocolate Cakes

Work ½ lb. of butter until like a cream, then add 2 ozs. of vanilla chocolate and 4 ozs. of sugar; work together for about 10 minutes, then mix in 4 whole raw eggs and 4 ozs. of fine flour by degrees; work again for about ¼ of an hour; put it in a buttered baking tin and bake ½ an hour. When cold, cut in fancy shapes. Mark with chocolate glacé and ornament with rough white or pink loaf sugar or almonds colored.

M. W.

Curried Shrimps

Peel in a stewpan 2 large minced onions, with 2 ozs. of butter, 2 sprigs of thyme and some parsley, and a saltspoonful of ginger. Fry all together a nice brown color, then mix in a tablespoonful of curry powder, a tablespoonful of flour, a dust of pepper, a few drops of carmine, 2 tablespoonfuls of grated unsweetened cocoanut, ½ pint of milk; stir over the fire until it boils; then let simmer for ½ hour on the side of stove. Add a teaspoonful of vinegar, and rub it all through a hair sieve. Have the shrimps quite hot; pour the sauce over them, and garnish with a border of boiled rice. M. W.

Sweet Potato Pie

Boil 3 large or 4 medium-sized potatoes until they can be readily penetrated with a fork. In another vessel prepare the syrup which consists of the following, viz.: 1 cupful of butter, 1 teaspoonful of ground allspice, ½ cupful of grape juice, 2 or more cups of hot water. Slice the potatoes after peeling, and lay in a deep pan which has been lined with pastry, and pour the syrup over them. If there is not enough to cover the potatoes add more water, cover with pastry rolled thin, and bake a light brown.

Mrs. W. B. C.

A Delicious Taffy

(Original.)

One cupful of strained honey, 1 cupful of granulated sugar. Boil until brittle, when dropped into cold water; flavor with 1 teaspoonful of vanilla. Pour into a buttered platter, and pull when cold. If desired, you can pull in ½ cupful of chopped walnuts. R. E. S.

Filling for Irish Potato Pie

Four eggs, 2 cupfuls of sugar, ½ lb. of butter, ½ teaspoonful of salt; cream the butter and sugar, and stir in 4 well-mashed potatoes. Beat eggs separately; put yolks in last.

Plain Crust.—One lb. of flour, ¾ lb. of lard, 2 teaspoonfuls of salt; mix with ice water, knead the lard and flour until flaky before putting in the water. Mrs. P. S.

Rhubarb Pie

In making pie-crust, the more crumbly it is, before wetting, the better. Just enough water so that it will hold together, then handle as little as possible and carefully roll out once only; though if obliged to roll again, first spread a little shortening over each time before folding.

A Fine Filling for Pies.—Take 3 or 4 stalks of pie-plant, cut them up without removing the skin, pour hot water over it; for a moment let it stand, then drain; place it in the pie, together with 8 or 10 raisins, a few small bits of orange peel, and a little flour, and sweeten with maple syrup. Leave the oven door open a moment before removing. O. E. R.

Chocolate Cream Cake

The Cream Part.—One cupful of grated chocolate, ½ cupful of sweet milk; one-third cupful of brown sugar, yolk of 1 egg; boil together until thick; cool.

The Cake Part.—One cupful of brown sugar, ½ cupful of butter, 2 cupfuls of flour, ½ cupful of sweet milk, 2 eggs (whites and yolks beaten separately), 1 scant teaspoonful of soda, 1 cupful of finely chopped walnuts, 1 teaspoonful of vanilla.

Cream the sugar and butter together, add the eggs, milk, soda (dissolved in hot water) and flour, then stir in "cream part," add walnuts and vanilla; bake in layers and put together with white boiled icing.

Mrs. G. F. D.

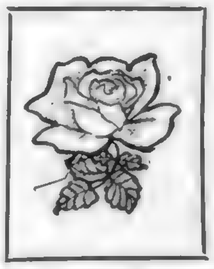
Snow Pyramids

Take 1 pint of chilled cream, add 4 tablespoonfuls of powdered sugar, 1 teaspoonful of vanilla extract and ¼ box gelatin that has been soaking in a little cold water and dissolved by stirring over the boiling water; when it begins to thicken a little whip until light; turn into glasses and stand in a cool place; just before serving beat the whites of six eggs to a stiff méringue, with six tablespoonfuls of powdered sugar, adding gradually ½ of a cup of currant jelly; drop one spoonful of this on the top of each glass of cream, heaping it up like a pyramid. This will make a large quantity. K. N.

Apricot Sauce for Puddings

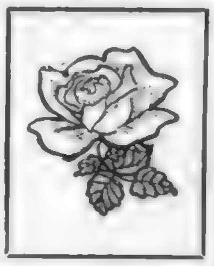
Turn the contents of a ½-lb. jar of apricot jam into a clean stewpan with a quarter of a pint of hot water, 2 tablespoonfuls of granulated sugar, and the thinly pared rind of ½ of a lemon. Bring it to the boil, then draw it to the side and let it simmer steadily for 10 minutes or so; then strain it and color with liquid carmine, to bring it to a rich red, with a good tablespoonful of lemon or orange juice and a wineglassful of maraschino syrup. If this sauce is not sufficiently thick to please you, add 1 spoonful of cornflour, stirring this in at the first, and allowing it to cook with the rest of the ingredients.

E. K. N.



Wedding Cakes of Novel Kinds

By C. Celestine Cummings



A novelty at recent weddings is to have three separate kinds of wedding cake, one each for the bride, bridegroom and the bridesmaids, and in filling the small boxes with wedding cake, a piece of each kind is placed in the box.

THE BRIDE'S CAKE

The bride's cake is always a "white wedding cake" of a delicate hygienic sort. One cupful of unsalted butter is creamed with 2 cupfuls of granulated sugar; 1 cupful of milk is added, and a part of 3 cupfuls of flour sifted twice with 1 teaspoonful of baking powder. Prepare 1 lb. of citron by shaving it thinly, blanch and chop fine 1 lb. of almonds and grate a medium-sized fresh cocoanut. Mix the fruit and almonds well together, rolling it in some of the flour. Add to the cake batter 1 wineglassful of white wine and beat in thoroughly the rest of the flour: then stir in the fruit mixture just sufficiently to scatter it through the batter evenly. Last of all fold in lightly into the stiff mixture the whites of 8 eggs, whipped to a froth. Bake in a moderate oven.

When the cake is quite cold it is iced with the richest kind of wedding-cake frosting, in the English style of two layers. The under or first layer is a thick almond paste. Mix together in a mortar 1 lb. of blanched ground almonds, 1 lb. of icing sugar, and a few drops of almond extract; mash well, using the white of 1 egg slightly beaten to give sufficient moisture to blend the paste into a soft, thick cream. Beat thoroughly for 10 minutes and spread evenly over the whole surface of the cake, the top and sides, using a broad bladed knife of fine, pliable steel. It should be first dipped in ice water to prevent the icing clinging to it. Set in a cool oven until the icing has become firm, then it must be allowed to become perfectly cold before the top icing is spread over.

ROYAL ICING

For the "royal icing" take the whites of 4 fresh eggs, whip stiffly, then work in by degrees as you continue beating ¾ of a lb. of the finest icing sugar, that has been mixed with 1 teaspoonful of cornstarch, add a few drops of lemon juice every few "beats." When ready to use, this icing should be thick and shiny, and double its original bulk. Heap the icing all on top of the cake, and spread evenly from the centre. This top icing should be ¼ inch deep. Place the cake in a warm, dry place until the icing is firm.

THE BRIDEGROOM'S CAKE

The bridegroom's cake is rich and dark. The ingredients are 3 cupfuls of flour dried in the oven and slightly browned, sift 3 times with the spices, 1 grated nutmeg, 1 tablespoonful of cinnamon and 1 teaspoonful of mace, also 1 teaspoonful of baking powder. One lb. each of currants, raisins, citron and candied peel are prepared. The currants thoroughly washed and dried, the raisins seeded, citron sliced thinly, and the candied peel, either grated or run through the chopper. A cupful of unsalted butter is creamed with 2 cupfuls of light brown sugar and 1 of granulated sugar. Beat up the yolks of 10 eggs, light and foamy. This will be the result by adding 1 tablespoonful of ice-cold water. Add to the creamed butter, then all of the flour but a little that is sifted over the fruit. Mix in the fruit after giving the batter a good beating for about 15 minutes. A wineglassful of brandy is added and stirred in thoroughly, then the whites of the eggs whipped stiffly are cut in. Bake in a moderate oven. All fruit cakes should have the pans lined with several thicknesses of thin paper, the inside one well greased with butter. This fruit cake may be made several weeks before the event and the icing placed on when the cake is to be used. Cover with the same kinds of icing used for the white wedding cake. A most delicate charm and subtle fragrance may be imparted to the latter cake by placing geranium leaves in the bottom of the pan. Arrange in between the layers of paper to prevent the leaves from directly touching the cake.

Where only one wedding cake is the *pièce de resistance* of the marriage feast it is customary to make it a dark, or "fruit cake," and this rule is an excellent one.

ORNAMENTATION

On the plain icing of these cakes some ornamentation is needed, in pretty scroll or lace work effect, and for this a different kind of icing is required. The whites of the eggs used should be beaten to a stiff froth. Sift in the icing sugar as you beat, using 1 tablespoonful to 1 egg. Press the icing through a pastry bag, making any design desired.

For a Spring or Summer bride, orange blossoms or any other appropriate flower, such as roses, would be beautiful. Form the initials of her new name with them in the centre, and circle the edge of the cake with the flower.

THE BRIDESMAID CAKE

The bridesmaid cakes are made small, baked in thin sheets and then cut. Beat together the yolks of 8 eggs with 2 cupfuls of sugar until light, then add in successión ¼ lb. of grated chocolate, 1 teaspoonful of cinnamon, ½ the quantity of cloves, ½ a grated nutmeg, a little grated lemon peel—the thin yellow—a cupful of almonds, blanched and chopped finely. Half a cupful of citron, finely shaved, 1 wineglassful of brandy or madeira, and ½ of finely rolled cracker crumbs, mixed with 1 teaspoonful of baking powder. Lastly, after thoroughly blending the ingredients, fold in lightly the stiffly whipped whites of the eggs. Line two shallow tins with paper, well buttered, and pour in the mixture, spreading it out to ½ inch in thickness. Bake in a moderate oven, and when done turn out, top down, on a board with a cloth between. Remove the paper, and when cool, ice with the following mixture:

CHOCOLATE ICING

Dry in the oven, and then grate a quarter cupful of blanched almonds. Melt a square of unsweetened chocolate in a bowl over hot water. Butter the inside of a granite saucepan pour in 1 cupful of rich unskimmed milk and 2 cupfuls of granulated sugar. Stir until the sugar is dissolved and then cook without stirring until the syrup reaches the soft ball stage Pour ½ the syrup over the melted chocolate, and flavor both plain and chocolate syrup with vanilla. Stir each separately until cool enough to spread. Cover one sheet of cake with the plain icing, and the other with the chocolate, dropping into each icing a sprinkling of chopped almonds. Cut into diamonds, triangles and squares, or any other desirable small size, with a view to placing the cake in the small boxes.

If the wedding cake is a centre decoration of the table for the occasion, before being cut in pieces, a group of wedding bells above it would be charming. These may be easily made at home. Fashion stiff, white paper into the sized bell wanted, and brush it over with oil or melted butter. Spread with a thick covering of the sugar icing, when the icing has become firm; run narrow, white ribbons through the top of each bell, and attached to the lower end a piece of angelica, with a tiny ball of soft fondant for a clapper. A knot prevents the length of ribbon coming through any further than it should, as it is fastened to the chandelier. Resting on the cake have a few bells of smaller size, letting the lower end tilt up. These, of course, must be frosted inside as well as out.

EARLIEST FORM OF WEDDING CAKE

The origin of wedding cake is very ancient, made in the simplest possible form, nothing more pretentious, in fact, than a small cake of oatmeal or rye. This was divided between the bride and groom. Gradually the cake improved in quality and quantity, until of late years it has reached the acme of richness in its making, and if the bride has a reception after the ceremony, with many guests attending, then indeed does the wedding cake assume an important part of the function, as it must be baked in large loaves to supply the many fancy shaped boxes, each guest receiving one.

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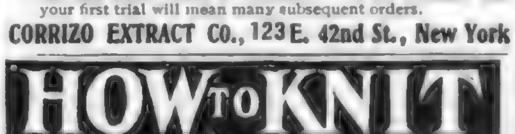

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A Profitable Strawberry Patch

How to Plan, Cultivate and Gather a Remunerative Crop

By Eleanor Marchant

THE PERFECTLY DEVELOPED STRAWBERRY BLOSSOM

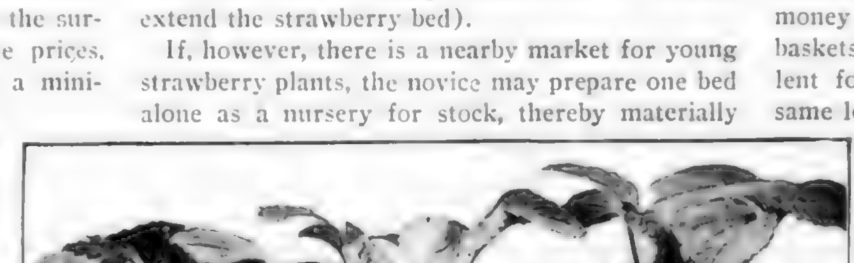
HIGHLY CULTIVATED FRUIT

FOR the woman or girl desirous of adding to her income, or in fact for one entirely dependent on her own resources, there is surely no more profitable or healthful occupation than a rightly managed strawberry bed, which, in the hands of a girl of average executive ability, may be made productive of large returns on an extremely small amount of capital invested. This is a most important consideration when means are restricted, as well as the fact that it means long, delightful hours spent out in God's own sunshine, close to Mother Nature, the panacea to so many ills the flesh is heir to.

Naturally, however, one must bring to this enterprise as to any other a natural love of the work, business judgment and a conscientious ambition to succeed; giving close personal attention to the minutest details of the planting, cultivation, picking and packing, and adhering strictly to the firm resolve that no basket of inferior, unripe or overripe fruit shall be delivered to any customer no matter how great the hurry or pressure of growing business. This to the novice may seem like unnecessary advice, but the experienced gardener realizes the great importance of a pleased customer (who is really one's best advertisement), and the utmost importance when building up a lucrative business of having the product always of unvarying excellence.

Select, retail patrons are best solicited by a small advertisement in the daily or weekly paper, or a neat card can be mailed, stating the fact that fresh, luscious berries may be obtained at the enclosed address, picked to order at any hour named by the customers, who will quickly avail themselves of the opportunity of discarding the ordinary market berry of uncertain age and questionable condition for the superior home-grown article. Of course, the grower should keep posted as to the market price of the fruit, charging at least five cents advance on this, which she would have no difficulty in obtaining. If however, the patch is a good-sized one, an excellent plan is to make arrangement with a nearby grocery man to take the surplus berries she may have at wholesale prices, thus reducing the possibility of loss to a minimum.

In beginning the successful culture of the strawberry, an open, airy, sunny situation is desirable, and an extremely deep, friable soil essential; nearly twice the quantity of fruit being obtainable from a soil properly prepared. By a deep soil is meant an ordinary garden plot, ploughed, cross-ploughed and then sub-soiled to about a depth of sixteen inches. Be as generous as your means will allow in the question of manures, as all strawberries are gross feeders, and will repay you liberally in their behalf; many growers recommend only old manure, but almost any variety may be used, thoroughly incorporating it with the soil before planting; with the soil thus properly prepared, the plants are the next consideration, and the novice cannot be too strongly advised to procure them only from a reliable dealer with an established reputation, as failures often result when, possibly misled by slightly cheaper prices, the amateur is induced to purchase an inferior grade of goods.


SPECIMEN PLANT OF THE "TRIOMPHE DE GRANDE"

In selecting varieties, such old standbys as the Wilson, Triomphe de Grande, Sharpless and Seth Boyden are to be recommended, using discretion in ordering, so that the bearing season may be prolonged as much as possible, and you have a productive season of at least six or seven weeks in length, which materially increases the profits derived from the enterprise.

Strawberry plants are either grown from "runners" or potted plants; the former being the customary method, as far more economical; these runners may be purchased by the hundred or thousand, and should be planted out as soon after delivery as possible, the first week in May being ideal for the purpose; examine the roots carefully, cleansing them carefully with fresh water if any sourness is apparent, and selecting a damp, cool day for the operation of transplanting; use a common garden trowel for making the incision in the soil, never a dibble, and make the opening of sufficient size to admit the roots without crowding; this is most essential in thrifty growth, as well as spreading them out in fan-shape. Place the plants with the crown even with the soil, pressing them firmly in position, and so arranging the beds that they consist of four or five rows, with walks two feet wide between for convenience in hoeing and picking; setting the stock a foot apart in the rows, and leaving about 16 inches between each row.

A GOOD BEDDING PLANT

From two to four shoulder runners are allowable the first season, removing the superfluous growth, which by Autumn will give strong, stocky plants that will surprise the grower by the quality and quantity of fruit produced the following season (the runners being rooted to still further extend the strawberry bed).

If, however, there is a nearby market for young strawberry plants, the novice may prepare one bed alone as a nursery for stock, thereby materially increasing her profits, without adding to her expenses; in this case, of course, all runners are encouraged, training them to cover the adjacent ground, then make slight depressions in the soil beneath each point, weighting it with a small stone to avoid displacement. Give to the parent plant frequent food in the form of diluted liquid manure; which will soon produce a large number of plants of unsurpassed quality at practically no expense.

To produce large, handsome berries, an abundance of moisture is one of the first requisites, and the gardener must be sure that the plants receive it, especially at the time the fruit is maturing; mulching the beds is, perhaps, the best method of aiding this desirable end, as well as preventing the berries from getting splashed and muddy during violent storms, which is oftentimes disastrous to the finest specimens. As an ideal mulch the short clippings from the lawn are to be recommended—as it looks very neat—far more so than the customary straw or leaves.

Weeding in an ordinary garden is best accomplished by means of a small hoe, working well around the plants, and keeping the soil well stirred, and if faithfully carried out for a short period each day, does not prove a very serious task, even for a delicate girl or woman.

With the vines in full bearing the picking of the fruit seems an easy matter, but here only skilled labor should be employed (preferably your own), as an inexperienced picker can do irredeemable injury to even the finest crop by careless culling; teaching this art, however, to others is not a difficult task, and as fruit should always be picked early in the morning before the dew has evaporated, I have found willing and careful helpers from among the children in the neighborhood, who with a little instruction have proved most efficient, being eager to earn a little spending money before school hours. The ordinary quart baskets, lined with strawberry leaves, are excellent for holding the berries, and a layer of the same leaves laid over the top will effectually protect the fruit from dirt and dust, although a few extra fancy baskets may be kept on hand for special orders, designed for gala occasions or as gifts for invalids, an extra price being charged for artistic arrangements of the berries.

With these precautions taken and careful attention given to the details of the business, failure is well-nigh impossible; $500 profit being a conservative estimate, clear above all expenses, realized from a three-quarter acre plot, while the duties pertaining to the industry are not so arduous that they need to interfere with household duties, or any occupation requiring only a stated number of hours daily; although if the usual measure of success comes to the amateur during her first season other enterprises are apt to be neglected for the charming mixture of work and play in the Profitable Strawberry Patch.

Talks with the Young Housekeeper

I.—On Household Management

By Margaret Hall

If at the threshold of her domestic career, the young wife would look into, acknowledge and act upon, the consistency of one logical principle, the existing perplexing conditions of the servant problem would undoubtedly assume a more hopeful prospect of solution.

She who is so soon to take her place at the head of her own ménage should be willing to admit that the title of mistress embodies more than just a name, and that the responsibilities which she is about to assume cannot be satisfactorily discharged without an understanding of their details.

She may never find herself compelled to enter upon the actual performance of household offices; but no housewife can shut her eyes to the fact that she herself should know something of the ways and means by which she desires the work of her home to be conducted, that she may be able to impart intelligent directions to her subordinates.

The antithesis of this principle is, however, notoriously and generally made manifest. The modern mistress is in most instances absolutely ignorant of housekeeping features and methods; and yet she expects, without any intervention or concern on her own part, that the domestic machinery shall be made to run smoothly under the care of an incompetent woman whose only interest in this particular home is represented by monetary recompense, which she can obtain elsewhere, in any direction, at any day, or hour—a fact contributing very positively to the general domestic confusion of our times.

For the enlightenment of the candidate for or novice in housewifery who cannot see the application of the above statement, let her ask herself what she knows as to the cause of and the remedy for the following very few samples of every-day perplexities in the household life.

To begin with: in sorting over her belongings as they come up from the laundry, the housekeeper finds to her consternation material giving out, holes appearing in comparatively new and expensive table and bed linen, underwear, etc. The inexperienced housewife cannot solve the mystery, and her servant appears unequal to an explanation, either stupidly or designedly so.

The dainty, pretty coloring of new garments is found to be completely faded out.

Table linen is also disfigured and ruined from ugly stains and spots.

Silverware seems to wholly lose its original brightness, besides being continually tarnished.

Cooking utensils are found prematurely discolored, and encrusted with matter difficult to remove.

The clothes-boiler and other tin household articles are rusty.

A new and valuable chamois skin for polishing silver is dried up and hardened beyond recognition after the first attempt to cleanse it.

Dish and glass towels are never found satisfactorily sweet or clean, no matter how liberal may be the supply.

Musty and ill-tasting bread comes directly from the new and enclosed bread-box, etc., etc., etc.

The observance of very simple rulings would obviate all of the above annoyances.

In regard to the first on the list, to the practical housewife its cause becomes palpable at sight. The service of some powerful bleaching chemical has been brought into use, or rather *abuse* under ignorant or unscrupulous handling in connection with the family washing. There are numerous cleansing factors, powders and liquids, desirable, in fact expedient, towards "softening" the water used in the laundry tub or boiler. Thoroughly dissolved and diluted in correct proportions such chemical agents help greatly to diminish the labor of washing, rapidly loosening and removing dirt, and satisfactorily bleaching the material. But the above precaution must be strictly observed before these features are added to and blended with the bulk of water in which the clothes are to be washed.

Used as they wrongly are by many servants in their original dangerous strength, poured on if liquid, or sprinkled if powder, directly on the material itself, sal soda, and preparations in which lye, chlorate of lime, etc., predominate, instead of being useful, lead to one grave result, the speedy destruction of the goods, literally eating out, or burning up, every spot they may touch. So much for the seemingly mysterious holes and premature giving out of one's laundered articles.

The prudent housewife does not hand over to the discretion of any but a reliable, trustworthy servant these equally dangerous or valuable preparations in their original packages. She first dissolves and dilutes according to stipulated accompanying directions. She puts the safe dilution into bottles carefully labeled in readiness for immediate usage with explicit instructions as to their further employment in adding to the water for washing flannels, linens, etc.

These and other details of importance call for the expenditure of some trivial time and trouble, but will materially diminish later continuous annoyance and vexation.

To preserve or "set" the color in washable materials these must be put into a tub (and let stand) of water in which a cupful of salt has been allowed to dissolve before the original attempt to wash such articles.

All stains of tea, coffee, fruit, etc., should be thoroughly effaced by soaking and washing such spots separately before putting the article in to be regularly laundered.

Borax, ammonia, or a little soda added to the water in which silverware is washed will enhance its brightness. When not in continuous service, silver should be kept in boxes or cases wrapped in tissue paper, to prevent tarnishing. Coal gas will tarnish silver very badly.

To clean chamois skin, rub well with wet soap and put to soak for a couple of hours in a weak solution of soda and water. Then wash out in soapy water, rubbing well the more soiled parts, rinse several times in moderately warm water; do not wring, just squeeze and shake out and hang up to dry, stretching occasionally into original shape as the skin grows drier.

To cleanse *speedily and effectually* all cooking utensils, place on the range immediately after removing the contents, pour in hot water and washing soda, put on the lids or covers and let stand until ready to wash thoroughly. After wiping dry, turn upside down on the range, before putting away in the closet.

Dish and glass towels should be thoroughly washed every day in hot, very soapy water. If at all greasy, they should also be put over the fire in a kettle of diluted soda or ammonia and water and allowed to boil, then rinsed thoroughly and always hung out in the open air to dry.

Bread and cake boxes should be well washed once or twice a week with warm water and soap, and *dried thoroughly*, and left with lid open to air well before being used, otherwise the contents will become mouldy and musty, and the box itself rusty.

Tin boilers and other tin articles of household service must be *thoroughly dried before putting away* or rust will quickly appear. Kerosene will remove rust from tins, irons, door-hinges, keys, etc.

If these simple precautions are taken, much subsequent annoyance, resulting from the incompetency of servants, will be obviated.

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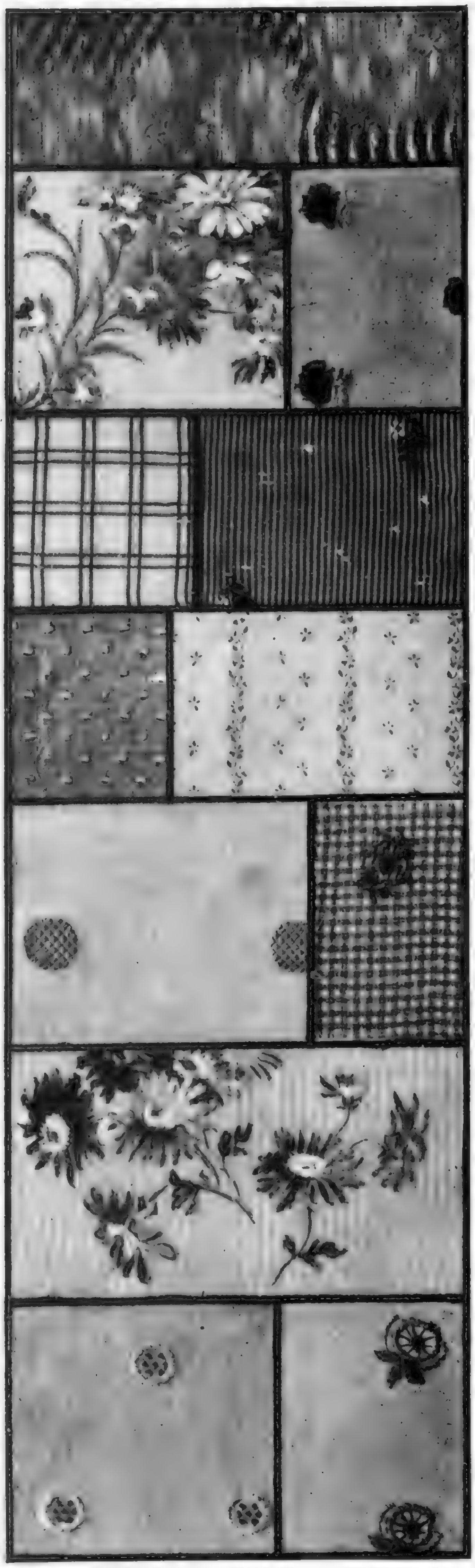
Summer Fabrics



THE Summer fabrics shown in the accompanying cut are truly beautiful. No. I., at the top of the cut, is a changeable silk gingham, shading from light gray through apple green, pale pink, into the lightest shade of blue. Small flowers and circles of white are scattered all over its surface.

No. II. is an organdie gauze. It has blue cornflowers mingled with small yellow roses printed on a white ground.

No. III. is a cream-colored batiste embroidered in small blossoms of dark blue and white. This material comes in many different combinations of color, one of the prettiest being a cream-colored ground with the blossoms in a light shade of lilac.

No. IV. is a cotton voile in black and white check, and is one of the nicest and most serviceable Summer materials sold.

No. V. is a striped lilac and white gingham embroidered in small silk flowers of a deep purple, with green leaves. This material comes in all colors.

Another pretty design is in striped black and white, the flowers being bright yellow with green leaves.

No. VI. is one of the new dotted Swisses seen this season. The groundwork is pink with small pin-dots of white. A pretty combination of this material was a cream-colored ground with the dots in red.

No. VII. is a dimity. The groundwork is white and the flowers pale blue. This also comes in all possible combinations, and makes charming frocks for warm weather.

No. VIII. is another embroidered batiste. Large light blue dots on a cream-colored ground.

No. IX. is a blue and white check cotton voile, the flowers being heavily embroidered in blue silk to match. This also comes in red and white check and is extremely pretty.

No. X. is a printed mull. The flowers are large shrimp pink blossoms on a white ground. This also comes in all color combinations.

No. XI. is another embroidered batiste. Small white circles enclosing small dots of moss green on a light green ground. This material can be had in various color combinations.

No. XII. is still another variety in embroidered batiste, the wheel and leaves being embroidered in salmon pink on a white ground. This also comes with the embroidery in lilac, and one lovely variety is in deep cream-colored batiste, the embroidery done in white.

Materials in shaded colorings are coming to the front more and more every day. The colors are so delicately shaded that it is almost impossible to tell what the original color is. One shop is showing a wonderful line of shaded mousseline de soie that is over a yard wide, and these shade from the dark color at one end to light at the other. The dark end has a deep flowered border in the most delicate shades and fades into white on all the edges of the flowers. This material is especially attractive in all the shades of pink, green and mauve. The same shop has exquisite crêpes, chiffons, silk mulls, and a new gauze, called crêpe gauze. These materials are in white and all the light colors, with bunches of delicate flowers in velvet scattered all over them. One beautiful material of this kind was in the palest shade of green with bunches of velvety roses from the lightest to the deepest shade of pink. Silk voiles, nets and batistes are pretty for Summer afternoon gowns, and taffetas in plain, striped, flowered and checked effects are as popular as they were at the beginning of the season.

The Best Gift

One man had riches for his gift, and knew
The emptiness thereof;
Another, where Fame's topmost summits lift
All pigmy peaks above,
Felt the keen pangs of lofty loneliness;
And one had love.

Down in the lonely valley-paths of life
His years were spent,
Where, far removed from moiling din and strife,
Brook-song and bird-song, blent,
Babbled of quiet things, of resting peace,
And deep content.

Yet there was something in his cup of days
Ineffably more sweet
Than e'er he knew who in the giddy maze
Of fortune set his feet,
Or quaffed Fame's goblet, wreathed with rue and bays,
And found it incomplete!

—Selected.

To a Country Maid

Give me a maiden with her hair a-blowing,
Clean heart and cherry lip;
Give me a maiden 'mongst green orchards growing
For sweet companionship.

Scented, ah, yes! but with the breath of roses
Wafted across the fells,
Past where the bee at noontide drinks and doses,
Amongst the cowslip bells.

Dainty her home, for not in all your searches
Beneath the city mist
Can you find aught to match the silver birches
Or mountain amethyst.

Or the gazelle which grows in Nature's keeping,
Responsive to each sound.
What is more graceful than the squirrel leaping
Within the forest bound?

Better green glens and sound of running waters
Than all your town-taught rules;
Better round limbs and health and bounding daughters
Than all the airs of schools.

Give me a maiden with her hair a-blowing
With the strong wind of the downs;
Rather a love that's like her, great and glowing,
Than the hothouse plant of towns.

MACKENZIE MACBRIDE.

Iris

(*Continued from page 15*)

signed her name in her delicate, pretty handwriting, and then said, in her pretty, obedient way: "There you are, papa, dear. Thank you so very, very much."

When we reached our room again, I said to her, half indignantly: "Why, Iris, I thought you told me you meant to read your settlement before you signed it. You know you told me you wanted to see if you could leave it away to anyone you liked, or if it was only for your life, and you said—"

Iris, who was taking down her long, fair hair, shook it loose about her shoulders, and interrupted me pathetically.

"Darling," she said, "please, please don't raise your voice like that, and don't look as though you thought me a goose. I read it yesterday in the Etherington's study, and then you know"—helplessly—"he explained all the horrid, difficult bits, and I found he had put in all I wanted. Do you see, darling?" And she shook her hair again, and then began to brush it out.

"Yes, I see," I said thoughtfully.

And that is how she managed papa, and how I suppose she'll manage Ralph, if she wants to do what he doesn't want.

I think I'm glad Arthur went away, and yet I dare say he'd rather have stayed, and been subtly managed by Iris than wait and marry the usual commonplace honest type.

Home Dressmaking

By Mdlle. Pratique

Making of Tailored Skirts for Summer Wear—I.

A LESSON at this season on the making of tailored skirts may seem somewhat out of r at the first glance, but if one t to consider the matter it must ly be decided that the subject is st opportune.

The reasons for this are many and ried, but the one most apparent is at Summer fabrics, being lighter in ight than Winter materials, are sier to handle and therefore the veloping of a tailored skirt does t appear such a task.

Then, too, the designs employed r Summer are never quite so elabo- te as those advanced for cold weather, and less trimming and stitching are necessary.

But this does not mean that less re in developing is required, or that ne may overlook the smallest detail of basting and pressing, those two most important features of tailoring.

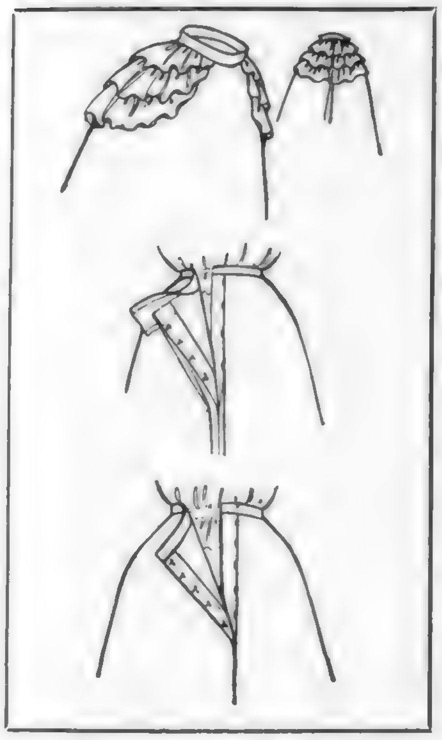


ILLUSTRATION NO. I.

THE CUTTING

Remember that the first important step in making a skirt is the cutting.

If you fail to lay the pattern correctly on the material, the completed skirt will never hang right and nothing you can do will correct this fault. Concise cutting directions are given on each pattern envelope, and these rules should be carefully read and followed. A thought should be given also to the piecing of narrow-width materials. See to it that the pieces are cut on the same grain as the balance of the gore or skirt section. Even in plain materials, without a nap or figure, with an up or down, this rule is imperative.

THE CORRECT MEASUREMENTS

When ordering a skirt pattern, if your hips are larger in proportion than your waist, select those measurements nearest your hip proportions and fit in the pattern at the waist to the required size. The regulation length of each skirt is 42 inches in the front and 45 inches in the back, and of course as there are many women who require shorter and longer skirts than this, I am frequently asked for advice on the lengthening and shortening of our skirt patterns.

Illustration No. I., on this page, shows the detail of finishing the belt and placket-opening, and a clever arrangement of ruffles, to take the place of the objectionable bustles, which women of slender proportions frequently resort to.

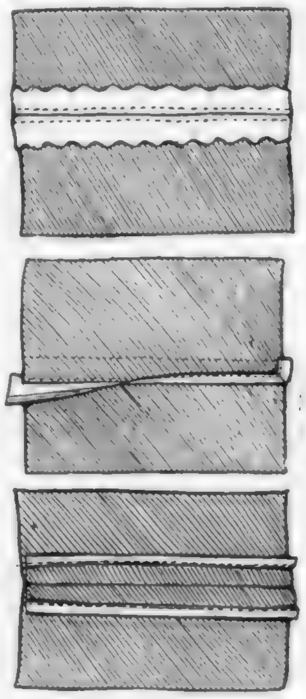


ILLUSTRATION NO. II.

These ruffles are cut of straight widths of silk, or some silk-finished lining, and are in graduated depths, as shown in the illustration.

Illustration No. II. gives three different methods of finishing the seams of a skirt; the first, done by opening the seam, holding it flat with two rows of machine stitching and simply clipping the raw edges. This method is all right for cloth, but is not desirable for materials that will ravel.

The second is an unopened seam finished with a binding. These bindings may be of strips of silk or lining, or of silk tape which is manufactured for this purpose. The third row shows an opened seam finished with tape.

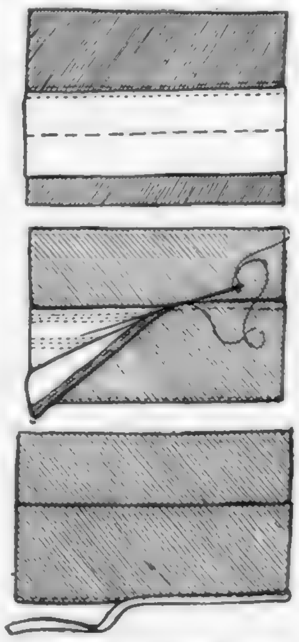
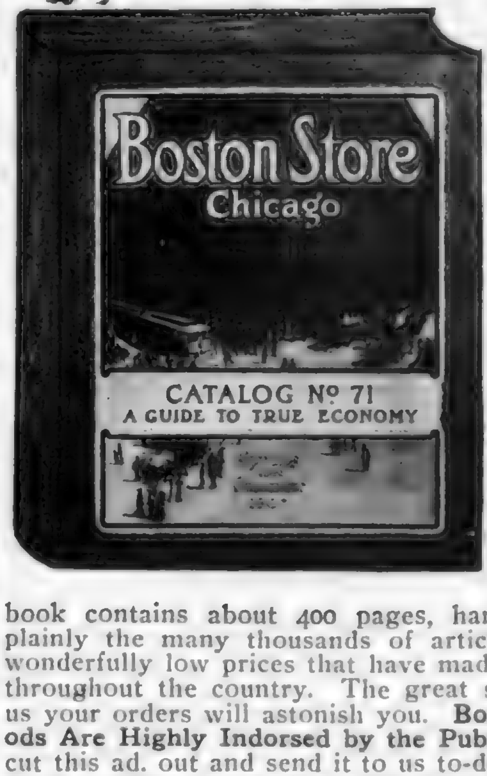


ILLUSTRATION NO. III.

Illustration No. III. gives a general outline of arranging the facing, interlining and braid at the lower edge of a skirt.

Special Notice!



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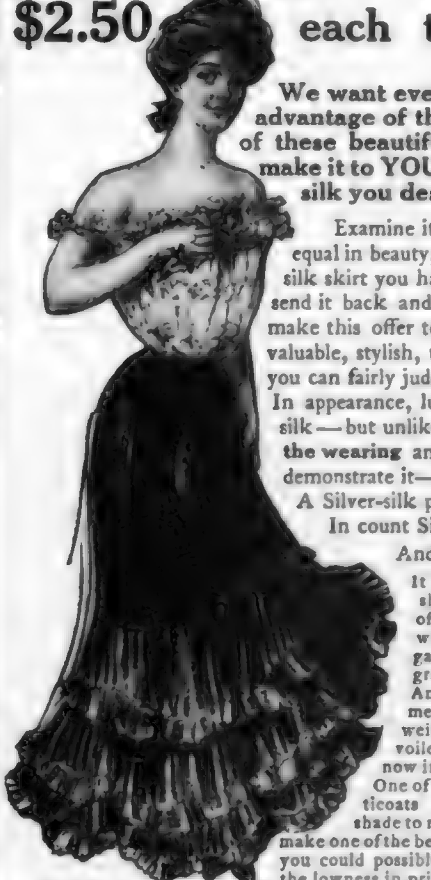

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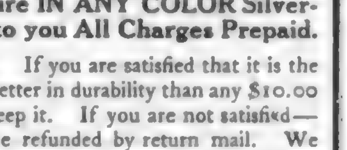

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Echoes from the Stage

AMBER LAWFORD IN "MONEY TALKS"

THE constantly changing kaleidoscope of the theatre in New York has brought many new plays and faces to the front since our last writing. A dominating figure among them has been Benjamin Chapin in his own play of "Lincoln." One would have said that any attempt to personate the martyred President of the Civil War could only result in offense, and perhaps the strongest claim which this actor-author has to success is the fact that he evades this result. Admirably adapted by physique to personate Lincoln (who stood six feet four) and bearing a marked resemblance, he carries the sympathy of the audience and invests the character with a simple dignity. It is one of those personations that will live and become absolutely identified with the individual, like Jefferson's "Rip Van Winkle." Mrs. Lincoln, played by Maude Granger, was exceedingly well presented. The incidental love story was trivial. A real negro, not an imitation one, would have added to the interest of the action.

That delightful fantasy known as "Happyland" was obliged to vacate the Casino early in April to make way for "The Social Whirl" in which Adele Ritchie and Joseph Coyne were the principals in a musical offering by Gustav Kerker, Charles F. Doty and Joseph Herbert. At the same time "Mexicana" was withdrawn from the Lyric and "Julie Bonbon," so excellently presented by Clara Lipman and Louis Mann at Fields' earlier in the season, was there established for a return engagement. As a bit of character delineation nothing better than Louis Mann as Julie's old drunken father has been done this season.

MISS RUTH ST. DENIS AS "RADHA," THE HINDOO DANCER

A diversity of opinion was expressed about "The Duel," in which Otis Skinner, Guy Standing, Fay Davis and Eben Plympton played leading parts. Mr. Skinner is certainly not so impressive in the priest rôle as "The Harvester," but it is well done, and the interplay with Standing, who personates his physician-brother, and Fay Davis, an hysterical woman with a paretic husband and a home-grown conscience, is most vivid and absorbing. How well Lavedan understood women! That desire to confess under all circumstances—even when they have nothing to confess. William Crane followed Skinner at the Hudson Theatre in "An American Lord." Francis Wilson in "A Mountain Climber" was farcical and amusing. "Brown of Harvard" has been a great drawing card for college enthusiasts, at the Princess.

Special matinees at the theatres to grant professionals the opportunity to see the current plays are now quite the thing. One of "Mdlle. Modiste" was given by Fritzi Scheff and her company recently, and many Broadway stars enjoyed the occasion.

Elsie Janis introduced a burlesque of "The Lion and the Mouse" into "The Vanderbilt Cup" recently. Thus does she constantly enliven the bill with new acts. The scene is that one where Shirley Rossmore repudiates the son of Jefferson Ryder.

"Mr. Hopkinson's" great success has been the talk of the town. Dallas Welford's hit in that character is partly

LAWRANCE D'ORSAY IN "THE EMBASSY BALL."

WILLIAM S. HART AS "CASH" HAWKINS IN "THE SQUAW MAN"

ADELE VON OHL IN "THE SOCIETY CIRCUS" AT THE HIPPODROME to personal characteristics and considerably to his Olive Temple is a charming type of the pretty English woman. Rather as satire than as a picture of high society in England should this farcical offering be judged, but it is all so funny that one does not think of its immorality—one simply laughs.

The dancing of Miss Ruth St. Denis at several matinees elicited much praise. She personates an East Indian dancer and gives characteristic movements entitled respectively—"The Incense." "Renunciation." "The Cobra," etc. Lithe and graceful and astonishingly supple, her movements are accompanied by appropriate music.

OLIVE TEMPLE IN "MR. HOPKINSON"

FRANCIS WILSON IN "THE MOUNTAIN CLIMBER"

"The Squawman's Girl of the Golden West," a composite burlesque of the two great successes of this season merged in the name, has been the Spring-time addition to the bill at the Weber Music Hall, and a merry one. Nothing better has ever been done there, and Marie Dressler is simply "tremendous" in it.

"The Greater Love" at the Madison Square Theatre did not last long, although good in its way, and was replaced Easter week with that favorite comedy, "Mrs. Temple's Telegram." Lawrance D'Orsay was favorably received in Augustus Thomas's "The Embassy Ball" at Daly's, although the title is a misnomer. Mr. Thomas might do well to add another act and have the Embassy Ball in progress, to spare the disappointment of the audience.

Adele Von Ohl in the sensational plunging horses scene of "The Society Circus" at the Hippodrome has won renown by her fearless riding. She may be seen in Central Park every morning taking a gallop along the bridle paths, riding astride and looking chic and handsome.

"Charley's Aunt,", as revived at the Manhattan with Etienne Girardot, was as funny as of yore. Owing to its success, Mrs. Fiske in "Leah Kleschna" opened at the Academy for her Spring season.

Arnold Daly's reappearance in a Shaw comedy exhibited his powers in "Arms and the Man" at the Lyric Theatre, following the short engagement of "Julie Bonbon." About the same time, Reisenhofer appeared in Blumenthal's comedy of "Die Grosse Glocke" at the Irving Place Theatre with marked success.

ARNOLD DALY IN "ARMS AND THE MAN"

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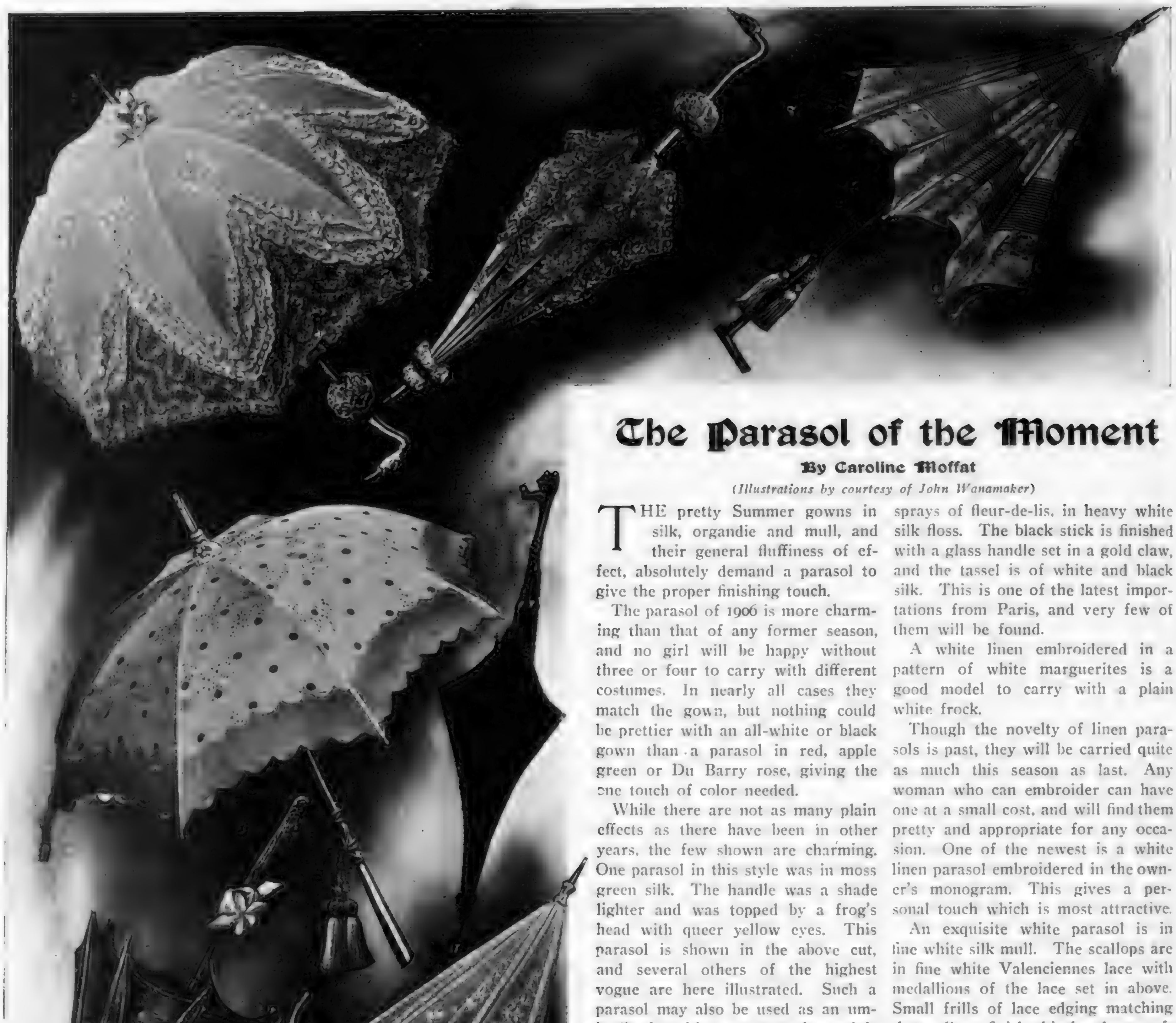

The Parasol of the Moment

By Caroline Moffat

(Illustrations by courtesy of John Wanamaker)

THE pretty Summer gowns in silk, organdie and mull, and their general fluffiness of effect, absolutely demand a parasol to give the proper finishing touch.

The parasol of 1906 is more charming than that of any former season, and no girl will be happy without three or four to carry with different costumes. In nearly all cases they match the gown, but nothing could be prettier with an all-white or black gown than a parasol in red, apple green or Du Barry rose, giving the one touch of color needed.

While there are not as many plain effects as there have been in other years, the few shown are charming. One parasol in this style was in moss green silk. The handle was a shade lighter and was topped by a frog's head with queer yellow eyes. This parasol is shown in the above cut, and several others of the highest vogue are here illustrated. Such a parasol may also be used as an umbrella for either sun or rain, and is what the French designate as "*en tout cas.*" Another in light gray silk is scattered all over with a design in pink clover, the stems and leaves being in their natural colors; these colors blended with the gray, giving the effect of a changeable silk when seen at a distance. This parasol is intended to be carried with a gray silk costume, the sash embroidered in clovers to match those in the parasol.

One in white silk with a deep border of lilac and plentifully besprinkled with lilac polka dots, and an indistinct pattern of wistaria, was designed for a white organdie princess dress that had a pattern of wistaria and the leaves in their natural colors embroidered down the front and around the hem of the full skirt. A beautiful parasol is made of three wide stripes of Pompadour ribbon, flowered in small pink roses, and their foliage. This was combined with three strips of white and black striped ribbon, the stripes being about five inches wide. The handle was of plain black wood and a large bow of the Pompadour ribbon was tied upon the stick.

The white and black parasol at the end of the cut is one of the prettiest seen this year. It has a wide border of black silk and is embroidered with sprays of fleur-de-lis, in heavy white silk floss. The black stick is finished with a glass handle set in a gold claw, and the tassel is of white and black silk. This is one of the latest importations from Paris, and very few of them will be found.

A white linen embroidered in a pattern of white marguerites is a good model to carry with a plain white frock.

Though the novelty of linen parasols is past, they will be carried quite as much this season as last. Any woman who can embroider can have one at a small cost, and will find them pretty and appropriate for any occasion. One of the newest is a white linen parasol embroidered in the owner's monogram. This gives a personal touch which is most attractive.

An exquisite white parasol is in fine white silk mull. The scallops are in fine white Valenciennes lace with medallions of the lace set in above. Small frills of lace edging matching the scallops finish this handsome affair. The handle is the head of a bird with pink head-feathers and small yellow glass eyes.

There is no end to the work lavished upon handles of the more elaborate parasols, and some of the handles seen are exquisite. One parasol of flounce upon flounce of heavy Irish lace mounted on white chiffon, and that upon white taffetas silk, had a stick of the finest cut crystal ending in a medium-sized ball of the same, the top of the ball having the owner's monogram upon it in dull silver.

Another attached to a parasol of changeable blue and green chiffon, and given to a recent bride as a wedding present, was a peacock. The tail feathers were open and spread out like a fan back of his head. The eyes of the peacock, and in the tail, were small emeralds. Another handle had a small owl's head in gold, the eyes being small opals surrounded with tiny diamonds; and still another was the head of a swan in cut crystal, the eyes being small pink pearls.

The up-to-date girl is not forgotten, for a parasol of brown and white silk in small checks is topped by the head of a brindle bulldog. The eyes are of yellow topaz, and the nails in the collar around his neck are small dots of gold.

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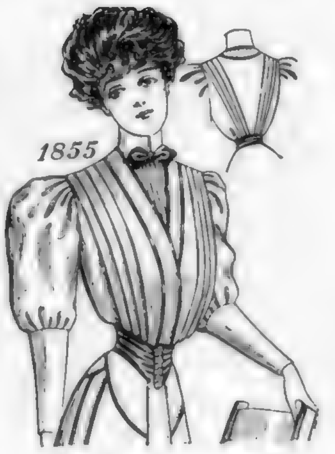

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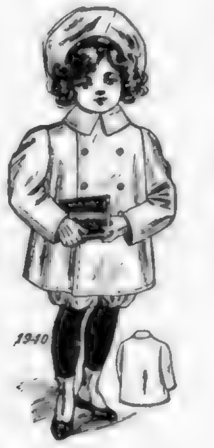
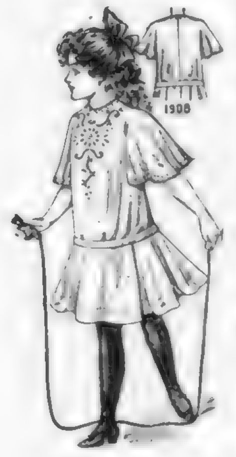
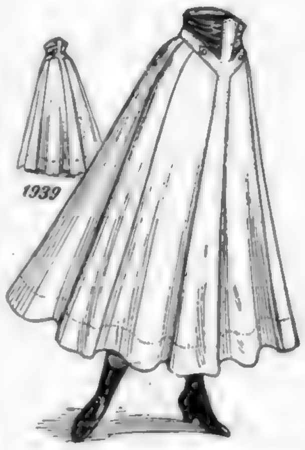


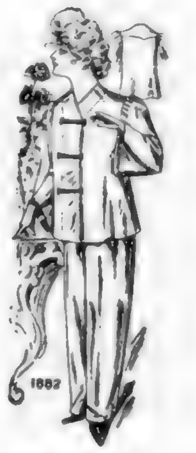
No. 1940. Boys' Reefer. Cut in sizes 4, 6, 8 and 10 years.
Price, 15 cents.



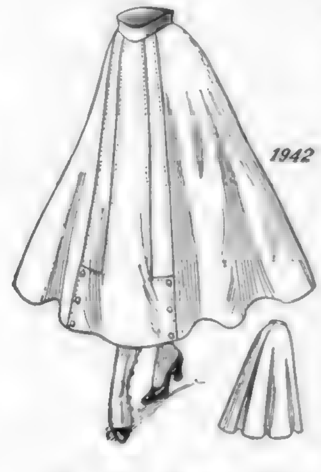
No. 1908. Child's Bishop Dress. Cut in sizes 2, 4, 6 and 8 years.
Price, 15 cents.



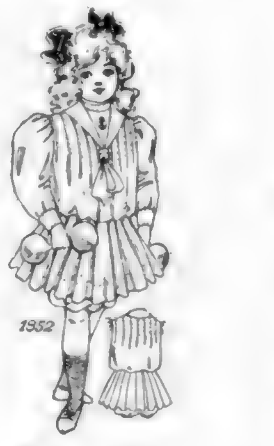
No. 1939. Misses' Princess Skirt, with box-plaited gore at each side seam. Cut in sizes 12, 14 and 16 years.
Price, 15 cents.



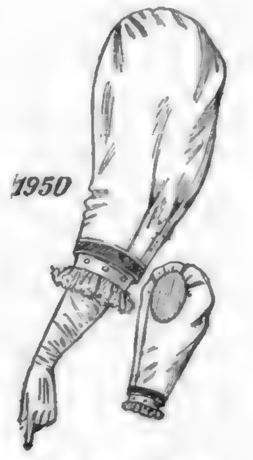
No. 1882. Ladies' Pajamas. Cut in sizes 32, 36, 40 and 44 inches bust measure.
Price, 15 cents.



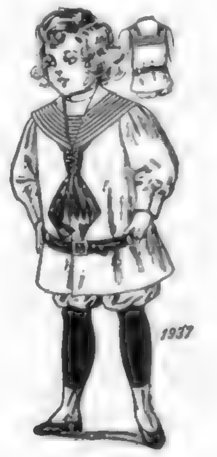
No. 1942. Misses' Skirt, with a panel front gore, circular sides and an inverted plait in back. Cut in sizes 12, 14 and 16 years.
Price, 15 cents.



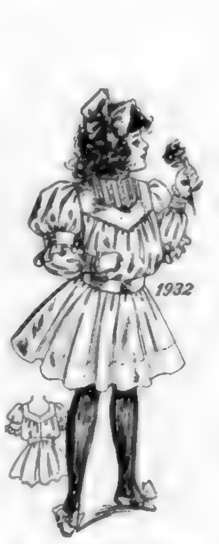
No. 1852. Child's Gymnasium Suit. Consisting of a tucked blouse and skirt and gathered bloomers. Cut in sizes 4, 6, 8 and 10 years.
Price, 15 cents.



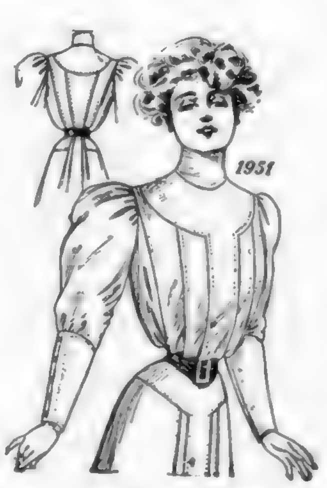
No. 1950. Ladies' Three-quarter Length Jacket Sleeve. Cut in one size to correspond with 36 inches bust measure.
Price, 10 cents.



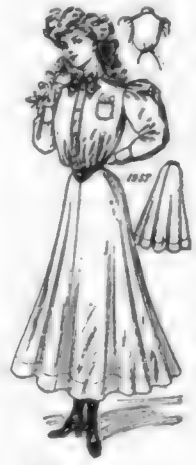
No. 1937. Boys' Russian Suit, consisting of blouse and knickerbockers. Cut in sizes 2, 4, 6 and 8 years.
Price, 15 cents.



No. 1932. Girls' Guimpe Dress, with a straight gathered skirt. Cut in sizes 8, 10, 12 and 14 years.
Price, 15 cents.

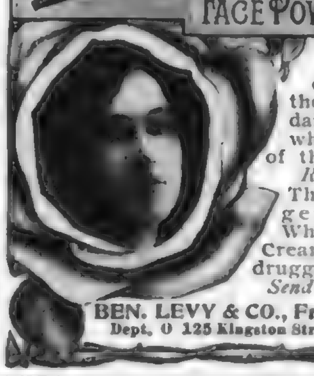


No. 1951. Ladies' Shirt-waist, without lining. Opened on the left shoulder and front. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.



No. 1957. Misses' Shirt-waist Suit, consisting of a plain shirt-waist blouse without lining and a two-piece circular skirt. Cut in sizes 10, 12, 14 and 16 years.
Price, 15 cents.

These Patterns, in the sizes quoted, can be obtained from us direct, or any of our agents. THE PICTORIAL REVIEW COMPANY.



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Her Sense of Justice

(Continued from page 13)

"What?" she cried. "What did you say his name was?"

"Woolsey," replied I, in some surprise. "Why?"

"Then what is his Christian name? Tell me, quick. Oh, dŏn't stand there staring at me! What is it? What is it?"

"But——" thunderstruck I stood there. Milly stamped her foot.

"Oh, don't say you don't know it! Can't you find out? Oh, how stupid, how stupid you are!"

I felt in my inside pocket for my pocketbook, opened it, and searched with half-blinded eyes—apparently I had been crying—for the news cutting which had destroyed my happiness. Ah! there it was. I looked blunderingly down the narrow slip for the name, till a pair of trembling fingers snatched it from me, and Milly devoured the tiny print with eager eyes. "Here it is—here it is."

"'Prisoner gave an assumed name Mortimer Collins Woolsey.'"

"Yes," I said. "Of course, that is the name. How stupid of me not—. Why, Milly, what is it?"

Milly lay at my feet as still as death. She had fainted. The next minute I was on my knees by her side, frantically calling her name, and rubbing between my own her cold hands.

But presently she opened her eyes again and sighed, and I helped her into her wicker seat.

"Mortimer Collins Woolsey," she said slowly. "Is that the right name of the man in prison for what you did?"

"Yes!" I didn't understand. I only saw that some wonderful change had come over her. Her voice had now changed utterly. It was cold almost, and very weak and low. "And you let him be blamed for you—for you?"

"Yes!" I said.

"You—you coward!"

I stared at her, and wondered if my brain were giving way. Little wonder if it did, I thought.

She leaned her head against the battered basket-work of her seat, and went on in the same exhausted tone:

"He is suffering and disgraced and wretched because—because of you. The best and the bravest and the handsomest, and—and the dearest—for you—for you——"

I was silent under the lash of her tongue. She went on without mercy.

"You are the forger and the escaped convict, and he, he, who has done nothing, nothing at all that isn't honorable and right; he, if you please, is to be punished for what—you—did."

The memory flashed into my mind of the judge and the sentence of the prisoner at the bar, but I did not recall it to her.

"I don't understand you," I said, trying hard to keep my voice steady. "But I am not going to let him suffer for me any longer. I am going to release him at once."

Milly sat up and a little color tinged her cheek.

"Oh," she cried. "Of course, of course! It's the least you can do now—go, do go at once——"

"I am going," I said slowly. "There is no reason now why I should stay. You have pronounced a just sentence at last, Milly. Will you say good-bye to me before I go? I don't know what has changed you so suddenly—it was hard to go when I thought you loved me—now——"

Then I think she realized how strangely she was behaving, and buried her face in her hands in shamed silence.

"I did love you," she said, slowly, at last. "I thought I loved you better—better—I loved you so much that I couldn't bear to let you go—but now I know."

"What do you know?" I asked. Her voice grew soft.

"I know that all my life I must have gone on caring for—for him."

My brain was whirling. All my thoughts broke into a mad, revolving gallop round one central figure.

"Woolsey?" I cried. "Woolsey? Is he the man?"

"Yes," said Milly, in a low voice.

I caught at the bough of the apple tree, which shaded her to steady myself.

"I am sorry, Dick," she went on humbly. "I am sorry I spoke so cruelly. I was mad, I think, when I heard who it was that—that——"

And then at last I understood, and went to do my errand.

Useful Hints

The Covering for an Ironing Board

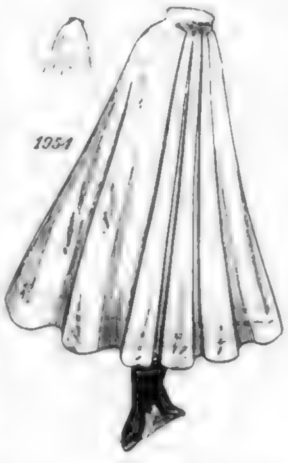
Have at least six strips of board screwed on the under side of your ironing board to keep it from warping. In order to cover the board, spread a pound of cotton batting in layers smoothly and cover this with six thicknesses of very smooth old cotton cloth, fastening the whole with brass-headed tacks close together at the edges. The final cover of firm new sheeting will outlast several made from old material, and the thick springy surface will make ironing a joy, since there will be no aggravating wrinkles in the clothes such as come when a thinly covered board is used. Don't be "stingy" in the use of wax on the irons.

Accurate Measurements Necessary

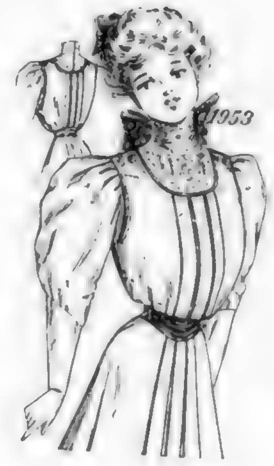
Every amateur cook should remember that accurate measurements are necessary to insure the greatest success in cooking.

Ornamental Sofa Pillows

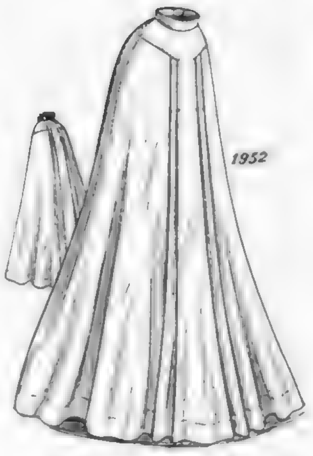
A good idea for evenings at home is to make a sofa pillow showing a design of peacock feathers. If the leather is untrimmed at the edges and laced to the pillow with slender leather thongs the effect is beautiful. The feathers are illuminated, and gold touches are introduced here and there.



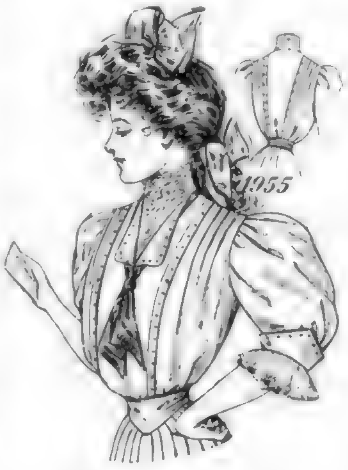
No. 1954. Misses' Four-gored Skirt, with box-plaits at front and back. Cut in sizes 12, 14 and 16 years.
Price, 15 cents.



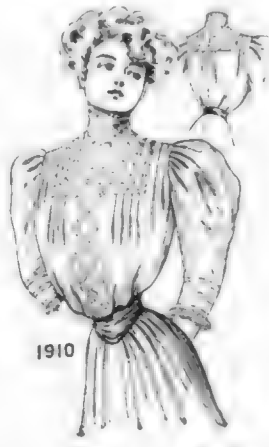
No. 1953. Misses' Low-necked Blouse, fastening on shoulder. Cut in sizes 12, 14 and 16 years.
Price, 15 cents.



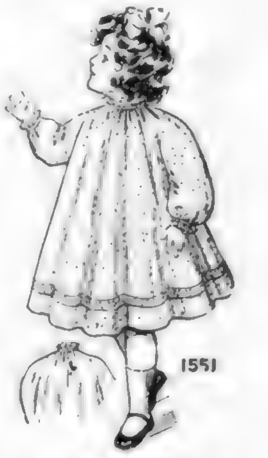
No. 1952. Ladies' Skirt, with panel front gore and yoke, and circular sides. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure.
Price, 15 cents.



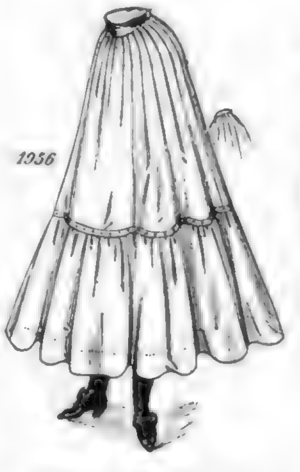
No. 1955. Misses' Fancy Waist, with separate guimpe. Cut in sizes 12, 14 and 16 years.
Price, 15 cents.



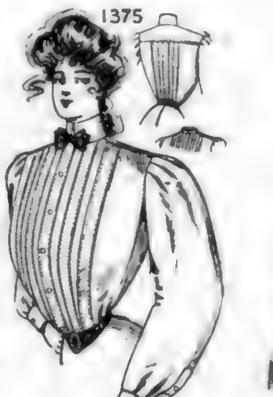
No. 1910. Ladies' Yoke Waist, to be made with fitted lining. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.



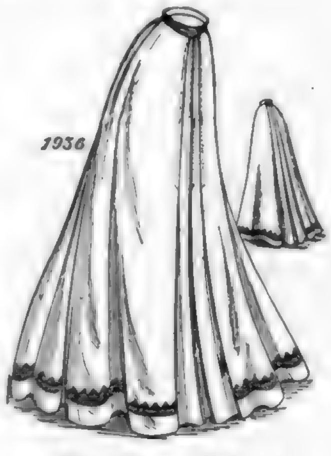
No. 1551. Child's Bishop Dress. Cut in sizes 1, 2, 4 and 6 years.
Price, 10 cents.



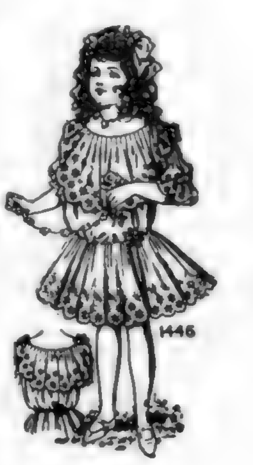
No. 1956. Misses' Skirt, with circular top tucked to yoke depth. Lengthened by a straight gathered flounce.
Price, 15 cents.



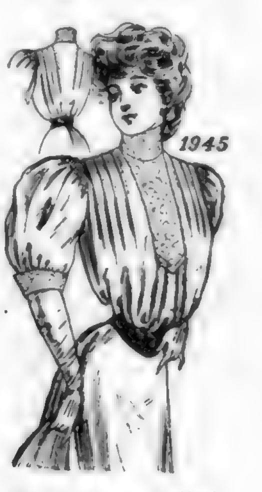
No. 1375. Ladies' Shirt-waist, with Yoke. Cut in sizes from 32 to 28 inches bust measure.
Price, 15 cents.



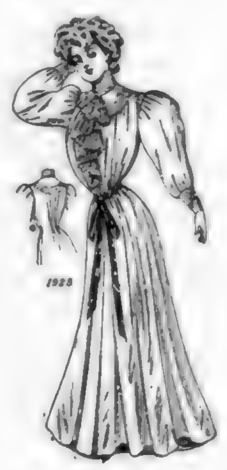
No. 1936. Ladies' Skirt, with circular front and sides and straight back gore. The front and back laid in plaits. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure.
Price, 15 cents.



No. 1446. Girls' Dress. Cut in sizes 4, 6, 8 and 10 years.
Price, 15 cents.

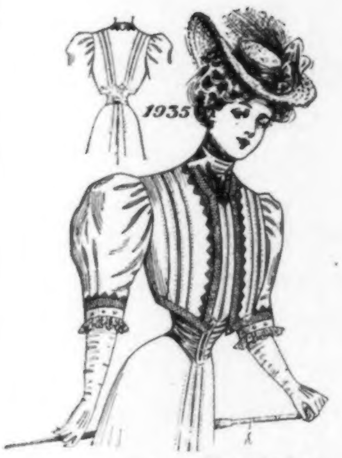


No. 1945. Ladies' Fancy Shirt-waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.

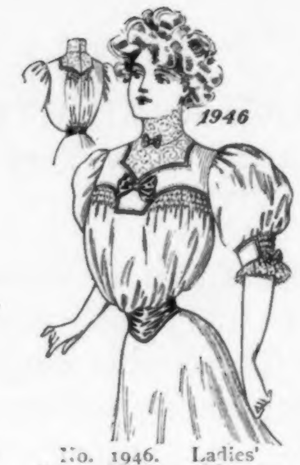


No. 1928. Ladies' Wrapper, with round yoke and under-arm gore. No lining. Cut in sizes 32, 36, 40 and 44 inches bust measure.
Price, 15 cents.

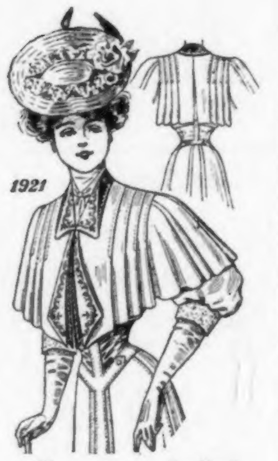
These Patterns in the sizes quoted, can be obtained from THE PICTORIAL REVIEW COMPANY and all its agents. If you find that you cannot procure THE PICTORIAL REVIEW Patterns in your town, please notify our main office: THE PICTORIAL REVIEW COMPANY, 853 Broadway, New York.



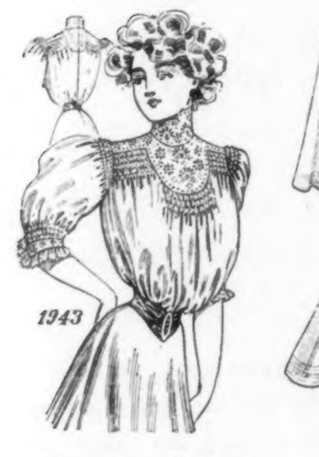
No. 1935. Close-fitting Eton, laid in tucks, with a set-in vest and elbow sleeves. The sizes are 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.



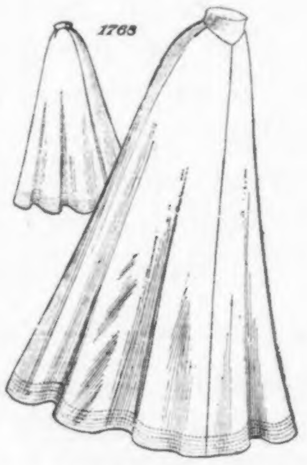
No. 1946. Ladies' Fancy Waist, with or without fitted lining and closed in the back. Cut in sizes 32, 34, 36 and 38 inches bust measure. ure. Price, 15 cents.



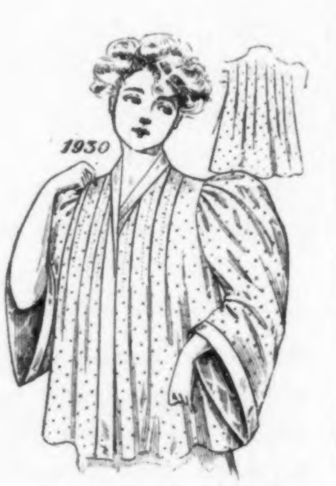
No. 1921. Ladies' New Model Cape Jacket. Cut in sizes 32, 36, 40 and 44 inches bust measure. Price, 15 cents.



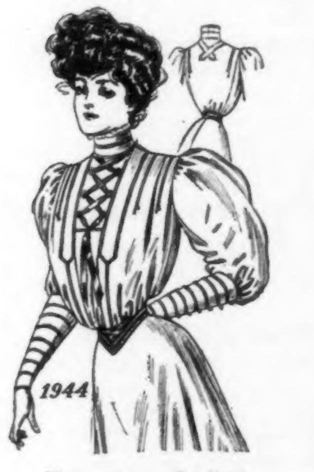
No. 1943. Ladies' Fancy Waist, without lining and closed in the back. Cut in sizes 32, 34, 36 and 38 inches bust measure. Price, 15 cents.



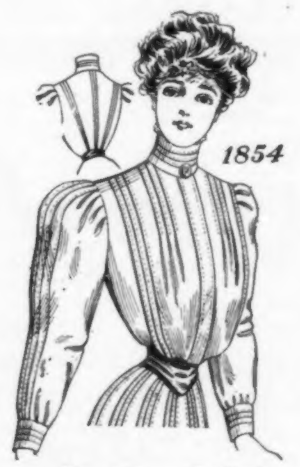
No. 1768. A Two-piece Circular Model, with an inverted plait at the back. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.



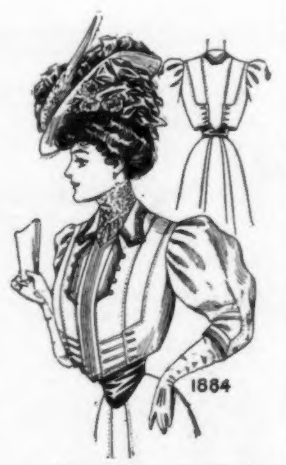
No. 1930. Ladies' Short Kimono. Cut in sizes 32, 36, 40 and 44 inches bust measure. Price, 15 cents.



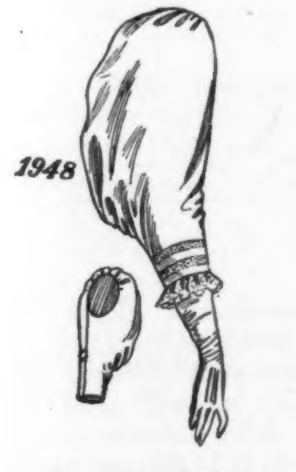
No. 1944. Ladies' Shirt-waist, with or without fitted lining. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.



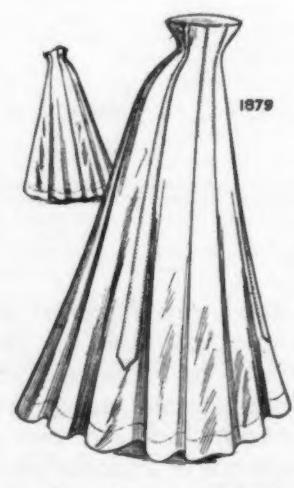
No. 1854. Ladies' Shirt-waist, with fitted lining. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.



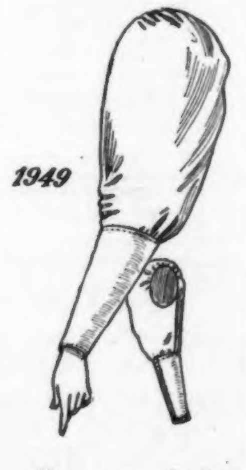
No. 1884. Ladies' Eton Coat with three-quarter length sleeve. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.



No. 1948. Ladies' Dress Sleeve, without lining. Cut in one size to correspond with 36-inch bust measure. Price, 15 cents.



No. 1879. Ladies' Princess Skirt in six gores. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.



No. 1949. Ladies' Shirt-waist Sleeve, without lining. Cut in one size to correspond with 36-inch bust measure. Price, 15 cents.

These Patterns, in the sizes quoted, can be obtained from us direct, or any of our agents. THE PICTORIAL REVIEW COMPANY.

Late Fashion Hints from Paris

A new fashion recently imported is the skirt of thin veiling in small checks or plain colors finely accordion-plaited. Some of these are sun-plaited, being quite plain around the hips. The skirt is in walking length and is usually finished around the bottom with two bias folds of its own material or three or four rows of inch-wide ribbon velvet. In black and white check with a short pony coat of black taffetas silk it is a charming costume for early Summer days.

Velvet is being used more and more as Summer advances, especially in narrow widths run through beading and adapted as a finish to the elbow sleeves and around the waists of light organdie and lawn frocks.

The Old Bargello Pattern

(*Continued from page* 29)

stitches up, 2 short stitches up, 1 short stitch down, 2 long stitches down, 1 long stitch up, 2 short stitches up, 1 short stitch down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 1 short stitch down, 2 long stitches up, 2 short stitches up, 1 short stitch down, 2 long stitches down, 1 long stitch up, 2 short stitches up, 1 short stitch down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 1 short stitch down, 2 long stitches up, 2 short stitches up, 1 short stitch down, 2 long stitches down, 1 long stitch up, 2 short stitches up, 1 short stitch down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 1 short stitch up, 2 long stitches up, 1 long stitch down, 2 short stitches down, 1 short stitch up, 2 long stitches up, 1 short stitch up, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 1 short stitch up, 2 long stitches up, 1 long stitch down, 2 short stitches down, 1 short stitch up, 2 long stitches up, 1 short stitch up, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 1 short stitch up, 2 long stitches up, 1 long stitch down, 2 short stitches down, 1 short stitch up, 2 long stitches up, 2 short stitches up, 1 long stitch up.

Third row (white): 2 long stitches up, 2 short stitches up, 2 long stitches up, 1 short stitch up, 2 long stitches down, 1 short stitch down, 2 long stitches up, 1 short stitch up, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 1 short stitch up, 2 long stitches up, 1 short stitch up, 2 long stitches down, 1 short stitch down, 2 long stitches up, 1 short stitch up, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 1 short stitch up, 2 long stitches up, 1 short stitch up, 2 long stitches down, 1 short stitch down, 2 long stitches up, 1 short stitch up, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 1 long stitch down, 2 short stitches up, 1 long stitch up, 2 short stitches down, 1 long stitch down, 2 short stitches up, 2 long stitches up, 1 long stitch down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 1 long stitch down, 2 short stitches up, 1 long stitch up, 2 short stitches down, 1 long stitch down, 2 short stitches up, 2 long stitches up, 1 long stitch down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 1 long stitch down, 2 short stitches up, 1 long stitch up, 2 short stitches down, 1 long stitch down, 2 short stitches up, 2 long stitches up, 2 short stitches up.

Fourth row (orange): 1 short stitch, 2 long stitches up, 2 short stitches up, 2 long stitches up, 1 long stitch down, 2 short stitches down, 1 short stitch up, 2 long stitches up, 1 long stitch down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 1 long stitch down, 2 short stitches up, 2 long stitches up, 1 long stitch down, 2 short stitches down, 1 short stitch up, 2 long stitches up, 1 long stitch down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 1 long stitch down, 2 short stitches up, 2 long stitches up, 1 long stitch down, 2 short stitches down, 1 short stitch up, 2 long stitches up, 1 long stitch down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 1 long stitch up, 2 short stitches up, 1 short stitch down, 2 long stitches down, 1 long stitch up, 2 short stitches up, 1 long stitch up, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 1 long stitch up, 2 short stitches up, 1 short stitch down, 2 long stitches down, 1 long stitch up, 2 short stitches up, 1 long stitch up, 2 short stitches down, 2 long stitches down, 2 short stitches down, 2 long stitches down, 1 long stitch up, 2 short stitches up, 1 short stitch down, 2 long stitches down, 1 long stitch up, 2 short stitches up, 2 long stitches up, 1 short stitch up.

The 5th row, as before explained, is worked in the same manner as the 1st.—5th row. Darkest green.—6th row. Lighter green.—7th, 8th, 9th, 10th, and 11th rows, in progressively lighter greens.—12th row. Orange.—13th row. Lemon color.—14th and 15th rows. Paler yellows.—16th row. White.—17th row. Black.—18th and 19th rows. Orange.—20th row. Black.—21st row. White.—22d row. Palest yellow.—23d and 24th rows. Pale yellow and lemon color respectively.—25th row. Orange.—26th to 32d row. Shades of green, from the palest tone down to the deepest.—33d row. Same as the 1st. This explanation gives all that is essential to follow the Bargello pattern.

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May 1, 1906

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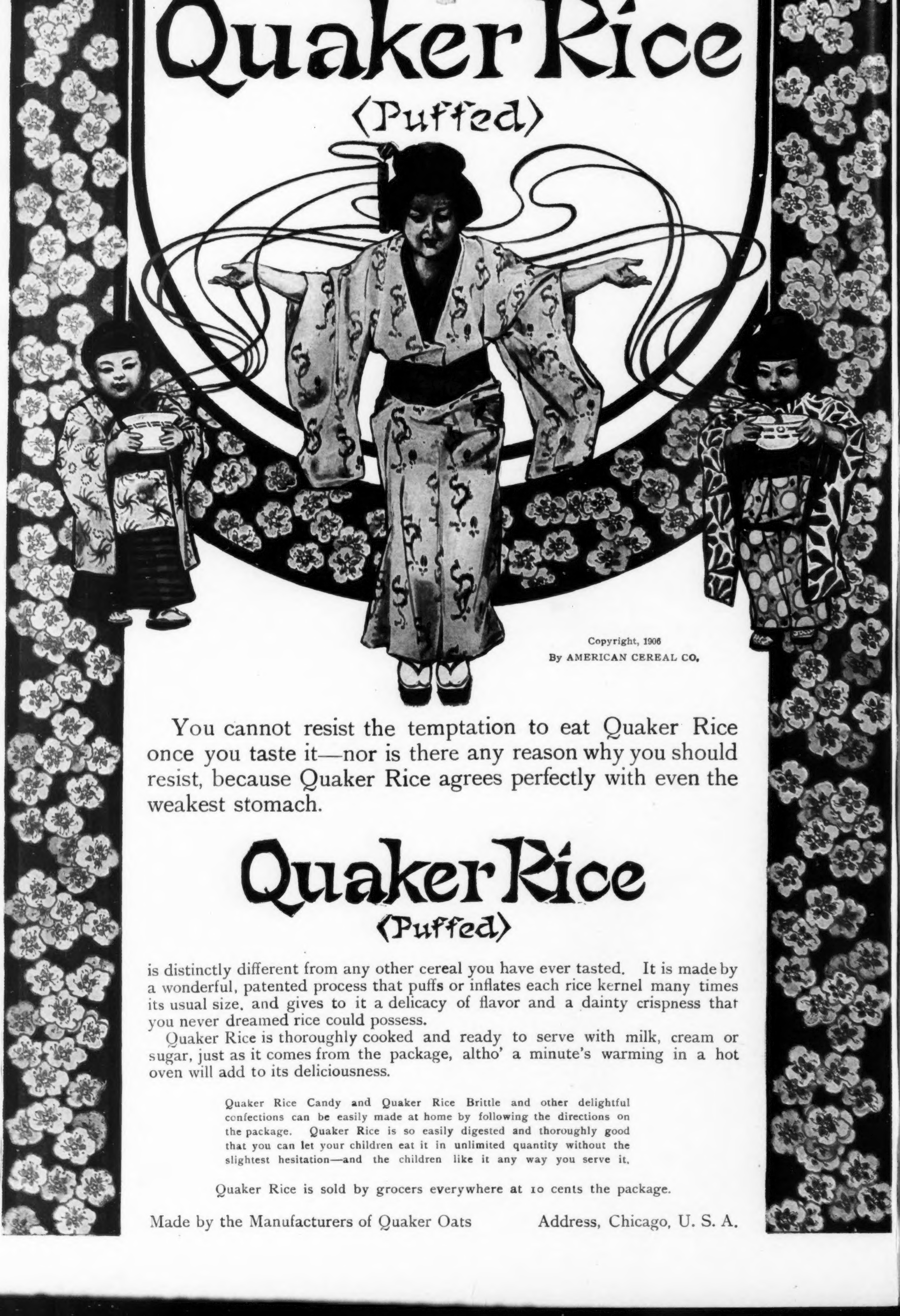

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⟨Puffed⟩

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